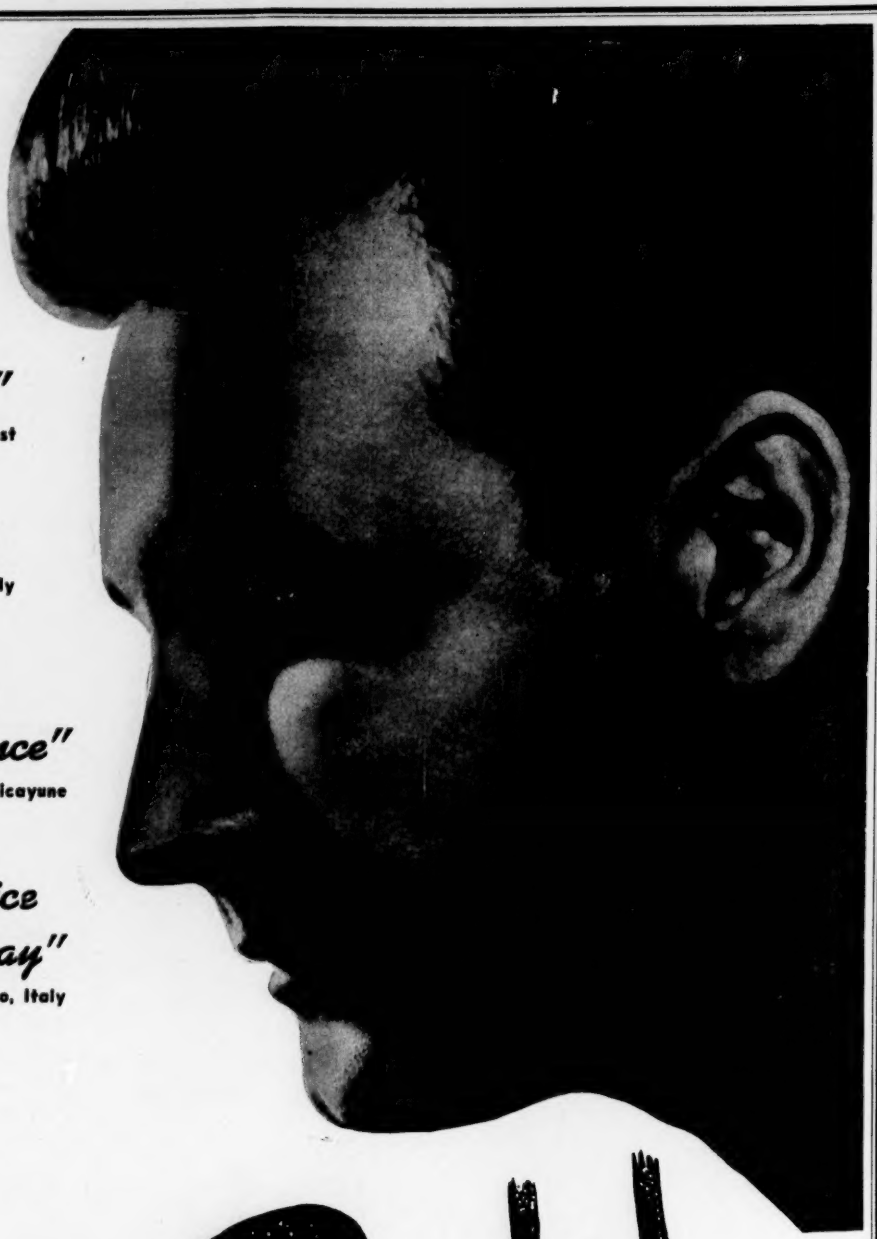
musical
COURIER

NOVEMBER 15, 1953 25 CENTS

ROBERT MERRILL



"Smash Hit!"
Washington Post

"Magnificent"
Osservatore, Rome, Italy

"Wrapped up the performance"
New Orleans Times Picayune

"America's Voice of the Day"
Stampa-Sera, Torino, Italy

Eddy Ruhl

INTERNATIONALLY KNOWN TENOR

OPERA — CONCERT — ORATORIO
RADIO — TV
REMINGTON RECORDS

RONALD A. WILFORD ASSOCIATES
119 WEST 57 ST., NEW YORK 19, N. Y.
Personal Representative: ROCK FERRIS

musical COURIER

IN THIS ISSUE

Worcester Festival Held for 94th Year;
Paris Sees Ballet by Orson Welles 5, 6
Colon Opera Stages Bartok, Milhaud Works;
Covent Garden Hears American Debutantes 7, 8
New York Concert Society Makes Debut;
Novelties by Hindemith, Krenek Presented ..... 10 to 13
Carmen Scenes Presented in Color Video;
St. Louis and Detroit Orchestras Resume 14, 16
Chicago Symphony and Recitals Applauded;
San Francisco Opera in Los Angeles Series ..... 20 to 23

Philharmonic Drive Launched

THE annual campaign of the Friends of the Philharmonic was launched on Nov. 5 with a luncheon at the Hotel Plaza. The sum sought is $140,000 to cover operating expenses for the current season of the New York Philharmonic-Symphony. This appeal to the generosity of music-minded and large-hearted persons (including the national radio audience for the Sunday concerts) is one that deserves the most cordial response. There is no need to sum up the benefits that are conveyed to large segments of the country through its broadcasts. And for New Yorkers the venerable musical institution is one that they will not wish to see daunted even by the present high and rising costs of music-giving. David M. Keiser, chairman of the campaign, should find ready response to the pleas of his willing co-workers by the general public. There also is scope here for aid by the foundations which have been rewarding efforts for artistic services to the public.

• • •

A Great Lady of Music Passes

While speaking of benefactions, one should not neglect to pay the tribute that is due to the late Elizabeth Sprague Coolidge. In this high-spirited and discriminating Maecenas of the international music world, America could boast for many years of one of the most progressive forces in the creation of new and original musical projects. Elsewhere in this issue there appears an obituary notice which sums up a few of her major achievements. It is difficult to enumerate all of them, for they ramified so widely and were often accomplished with a total lack of trumpeting. There are living memorials to her in the Elizabeth Sprague Coolidge Foundation and the Coolidge Auditorium in the Library of Congress which she founded and endowed, as well as in Sprague Music Building at Yale University. And the Music Temple on South Mountain, in Massachusetts, will stand as a historic shrine to the many performances she sponsored there, and the notable array of premieres that took place within its precincts. But finest memorials of all, one is tempted to think, are the many scores —some by the greatest living composers—which she summoned forth with a wave of her indomitable musical wand. Truly, world music would be much poorer without the vision and the quest for discovery of the beloved "fairy godmother" of modern composition.

• • •

The "Met" Is Dance-Minded

That the Metropolitan Opera is giving increased thought to its ballet wing is evidenced by the recent announcement of Rudolf Bing that Alicia Markova has been engaged as guest artist for the 1953-4 season. Miss Markova is scheduled to appear in the ballet divertissement in Die Fledermaus on New Year's Eve under the direction of the "Met's" ballet master, Zachary Solov. The eminence of this guest star among present-day ballerinas is a proof that the best is being envisioned in that department, for it is recalled that no similar ranking danseuse had been seen in the Metropolitan's own programs since Pavlowa appeared with Mordkin there many years ago in a post-season.

The most interesting project Mr. Bing hinted at was the possible production of a new major ballet on a double bill with a short opera next year. It is certainly one of the functions of a leading operatic institution such as the Metropolitan to produce the classics of music in the dance field—Petrouchka, The Three-Cornered Hat, even Daphnis et Chloe, whose superb score was a revelation when the Sadler's Wells Company gave it on that very stage a few weeks ago.

• • •

Composers Allege Monopoly

Thirty-three leading composers and authors have filed a complaint in the U. S. District Court, Southern District of New York, on behalf of some 3,000 American songwriters, which charges a U. S. monopoly on the part of certain networks, TV and radio stations and record companies. They are acting through a committee known as "Songwriters of America." The plaintiffs include Arthur Schwartz, Ira Gershwin, Virgil Thomson, Douglas Moore, Gian-Carlo Menotti, Samuel Barber, Randall Thompson, L. Wolfe Gilbert, Victor Young, Robert MacGimsey, William Grant Still and others. They charge that "the broadcasters, by their control of Broadcast Music, Inc., and the leading record companies, as well as by control of their own TV and radio stations, have conspired in creating a monopoly which keeps their music from being recorded and played on the air, with resulting destruction of their earnings and loss of prestige and recognition." Named as defendants are leading personalities in Radio Corporation of America, Columbia Broadcasting System, Mutual, BMI, and the NARTB.

Defendants and plaintiffs are so numerous that one is reminded of the legions that clashed on the plains of Troy. Let us hope the conflict will not last as long, and that Music—the fair Helen in dispute—will not suffer unduly.

ON THE COVER

Robert Merrill, for the second time in his career, is appearing in an opening night performance at the Metropolitan Opera, this time in the newly restaged production of Faust on Nov. 16, in which he will sing Valentin. Other leading roles he is portraying in the first weeks of the season are Marcello in Boheme and Rigoletto. Later he will sing leading baritone parts in Traviata, Carmen, Trovatore and Barber of Seville.

This season marks his eighth as an operatic singer. Since his Metropolitan debut as Germont in Traviata in 1945, he has become one of the company's principal baritones, and has won an enviable reputation as a concert artist, besides being a popular radio and television performer. Last summer he sang with the Opera Nacional in Mexico City and achieved successes in the title roles of Rigoletto and The Barber. Merrill, born in Brooklyn, is entirely American-trained, having studied with Samuel Margolis. After winning successes in radio and concerts, he coached operatic roles and sang Amonasro in Trenton, N. J., and with the Connecticut Opera Association at Worcester, Mass., before winning the Auditions of the Air in November, 1944. When Merrill was only 26, Toscanini chose him to sing the role of Germont père in the Maestro's concert production of Traviata with the NBC Symphony; the album later received a Recorded Music Prize.

Vol. CXLVIII, No. 6
Whole No. 3278

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
November 15, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

The Irrepressible Errant One

By R. M. Kerr

LA TRAVIATA—which like Il Trovatore has reached the age of one hundred this year—marks a strong forward step from the world of the opera of knightly and heroic deeds to the down-to-earth problems of neurotic modern mortals.

On the way to this work, Verdi had of course penned his Luisa Miller (produced in 1849), the book based by Cammarano on Schiller's drama Kabale und Liebe. Its setting was 18th century Wuerttemberg, and its subjects were Counts, lowly maidens and villagers; to some extent, it was modern in its romantic feeling. But it still exhaled an atmosphere of greasepaint—that magic aroma which is so potently conjured up for listeners at the "Met"—or was until recently—by venerable canvas, lingering faint perfumes, and the damps that inhabit vast stage spaces.

The new factor in Traviata is that of locale—and costume. Gone are the mythological characters of the early opera—even the lords, ladies, peasants, Druids and Roman soldiery of Bellini and Donizetti.

To be sure, the choral elements have not changed much—or dances either—since Rigoletto. The guests in Violetta's drawing room are as prankish as those of the Duke of Mantua. And the formal structure of large ensembles is much the same. The second act of Il Trovatore ends with a concerted scene which features the pitting of voices against chorus, just as the third act of La Traviata sweeps irresistibly, like some well-oiled machine, toward the curtain fall. This great operatic bulldozer was to chug again in subsequent Verdi works, as late as Aida, where the Triumph Scene piles Pelion upon Ossa—to the delight of stunned audiences and the perspiration of stage managers.

And the action centers a good deal more on the three main protagonists. The entire second act is a series of duets, soliloquies, an aria or two, and even a highly successful *mélodrame*, in which the heroine pens her message of farewell in hollow speaking voice. (The letters that arrive and depart serve something of the dramatic function that the ubiquitous telephone was to have in later plays.)

With the boards thus emptied, and the spotlight on the main characters, there is a wonderful opportunity for solo song, especially for Violetta, whose opportunities, partly florid, but more essentially lyric-dramatic, are among the choicest plums for a supreme vocalist. It is no wonder that the role—and Sempre Libera torn from its setting in concerts—became the particular vehicles of such singers as Patti, Sembrich, Melba and others. The airs that fall to the rather colorless Alfredo are not small in their opportunity for lyric song and sustained tones. But, above all, the sombre scene of the father in Act II is one of the finest dramatic bits in all of

MARCELLA SEMBRICH, original "Met" Violetta, first appeared in the role at that house on Nov. 5, 1883.

Italian opera—a "villain" who can be at the same time noble, understanding and sympathetic, and maintain a beautiful cantilena line in Di Provenza and the duet with Violetta, Piangi, piangi, irrepressibly Latin even while discoursing the practicalities of family tradition....

What caused the fiasco of the first hearing of this work is still one of the mysteries—whether the poor vocal condition of the tenor Graziani, owing to a cold; the great embonpoint of the prima donna, Donatelli, which made the audience roar when the doctor pronounced her dying of consumption; or the fact that the baritone Varesi, piqued by what he thought his "unimportant" part, did not try at all to make it dramatically convincing, even in Act II. Or was it simply the novelty of a cast in contemporary dress instead of togas, armor or plumes? Or the fact that the cynical Italians thought of a courtesan as a subject for snorts instead of tears?

Verdi himself said that "time would tell whether it was his fault or that of the actors," as he wrote to the conductor Muzio. But according to Ferruccio Bonavia, it was the time element that weighed against the new opera. It was as if a public used to Shakespeare and Molière had been served Ibsen or Shaw set to music.

Verdi moreover was greatly daring in casting aside colorless, perfect protagonists for "soiled" and tragic figures like Rigoletto and Violetta. The libretto by Piave, as everyone knows, was based on the enormously popular play, La Dame Aux Camelias by Dumas *fils*, known in English as Camille, and played on stages from one end of the earth to the other, by many stars including Duse and Bernhardt, and by a vast succession of trouping actresses of lesser renown. It was considered daring in its day, one of the early Problem Plays. Perhaps from its previous conditioning, that first audience had a slightly irreverent sense of the comic when the heroine who sang to them as a *demi-mondaine* in contemporary clothes, died with as much pathetic ingenuousness as Gilda, the little flower, or Lucia, who went mad out of pure goodness of heart.

After the composer had made a few changes and the action was transferred in time to the age of crinolines, that which seemed musically ridiculous on first sight and hearing came to be accepted as one of the fair but false conventions of operadom. *Prima donne* of later decades insisted on wearing the latest Paris gowns and modern jewelry in their toilettes, but the ensembles were arrayed in the garb of the early 19th century. The period has changed with the whims of stage directors and designers, but at the heart of the work is the youth of all of us. No one has been able, through the years, to resist the pathos of the last act, any more than they can steel themselves against the sad demise of Mimi in La Boheme, which, Puccini wrote to his publisher Ricordi, would "make the theatre swim in tears."

EVERYONE knows that scenically, Traviata is one of the most refined and brilliant of all the operas—unreal in a very different way from Trovatore, and offering the most delectable opportunities for a *lirico-spinto-coloratura* soprano to wear clothes and show her beauty as the brilliant center of admiration. It is a land of make-believe, where the wages of mistakes never catch up with one, the hard-hearted ogres relent at last, and even admit that the good-hearted sinners are really the sinned against, and the guardians of morality are destructive elements—in fact, a triumph of the Freudian wish against the outmoded syllogisms of logic.

Or perhaps Traviata—and Camille before it—were prophetic of a considerable social change which came over the world of drama and letters with the end of the nineteenth century, when Nora left her snug doll's house, slamming the door herself, instead of having it firmly and finally banged after her. Life shifted from the bric-a-brac haven known as the Home to outside places. The motor car came to be the new center of living—and the plane.

Now that television has brought back some of the wanderers into their former domestic base, it is a moot question whether some rarely questing composer of tomorrow may not give us an atonal drama with the new social structure showing telltale cracks. In it the big struggle will consist in whether Egbert and Louisa shall turn their backs ruthlessly on café society, thus leaving the denizens of that unreal realm to die of boredom while the regenerated don their video outfit for a nice supper before the sixteen-inch square lens to a Pilgrim's Chorus from Radio City.

Worcester Festival Celebrates 94th Series

By Jules Wolffers

WORCESTER, MASS.—Several encouraging improvements were noted with relief and gratitude throughout the 94th Worcester Music Festival presented in the Worcester Memorial Auditorium Oct. 19-24.

This reviewer has in the past expressed himself with some bitterness concerning the appalling acoustic qualities of the hall where the festival has to be housed. All the more credit, then, to those responsible for the astonishing improvement effected this year. The usual battery of loudspeakers gave visual evidence of amplification, but so well did the sound engineers use their equipment that it was often impossible to say whether or not the loudspeakers were being employed.

Orchestra Sounds Well

This was particularly in evidence throughout the orchestral works. For the first time here one had an opportunity really to savor the beautiful tone colors that the Philadelphia Orchestra can produce when it feels like it. Obviously, it felt like it during the entire festival. Eugene Ormandy and his men were in top form and if one excepts just an occasional lapse or two, the audiences heard the quality of performance to be expected from the Philadelphians and their knowing leader.

The regrettable factor was that superb performances were put to very ordinary usage. The programming of this festival was hardly of a type to restore any of the national recognition the series once enjoyed. It was not enough that the programs opened with a pops concert, "The Music You Asked For," with such items as the Addinsell Warsaw Concerto or the Peer Gynt Suite. The next program, under the title, "Concert of Familiar Music," presented the well worn Grieg Piano Concerto, with Alec Templeton, the Weber "Oberon" Overture, The Sorcerer's Apprentice by Dukas, The Canticle of the Sun by Mrs. H. A. A. Beach and the Liszt Les Preludes.

Programming on "Pops" Level

There is, of course, absolutely nothing wrong with most of this music. It is perfectly good, reliable stuff that conductors have to play although it would be better if it were played less often.

But why concentrate on such music for a festival with a long and honorable history? After all, Worcester has an orchestra of its own and it is only an hour's drive from Symphony Hall in Boston where any Worcester resident can hear Pops music under the expert hands of Arthur Fiedler right through the spring and summer.

It is true that the festival has an attendance problem, but is this problem to be met by catering to the lowest common denominator? Would it not be far better to embark on a project of educating Worcester's potential concert audiences? Would not the performance of significant contemporary works and the revival of less-heard older works give some point and emphasis to the festival?

The Brighter Side

Still, if one forgets the art of programming and dismisses redundancy, the audiences were treated to some worth-while projections.

A concert version of Tosca enlisted to fine effect the services of Herva Nelli, Kurt Baum, Hugh Thompson, Luis Pichardo and Lester Englander.

The traditional Artist's Night featured the singing of Eleanor Steber who in addition to familiar Mozart items and the Schubert "Omnipotence" (with Chorus) also contributed selections from Die Fledermaus by Johann Strauss. In between the orchestra played the Brahms Fourth.

AT THE WORCESTER FESTIVAL. Eugene Ormandy, conductor of the Philadelphia Orchestra, is seen going over the score with Herva Nelli, soprano, and Kurt Baum, tenor, r., who appeared in the concert version of Tosca. (Photo, Courtesy Worcester Telegram.)

Beethoven Concert

For closing night the all-Beethoven list gave the Festival Chorus a chance to show its paces in the Beethoven Ninth which Mr. Ormandy conducted with a remarkable sense of the work's structure. The other works were the "Hallelujah" Chorus from The Mount of Olives, and the Symphony No. 1.

The Festival Chorus sang well considering that there has been another change in leadership. T. Charles Lee is the new conductor and music director. Mr. Lee was in action only during the first program. There may be something to be said for appointing a young resident musician who can grow in stature with more experience.

Music Critics Hold New York Workshop

The first Music Critics' Workshop took place in Manhattan, Oct. 29 to Nov. 1, under joint sponsorship by the Music Critics Circle of New York and the American Symphony Orchestra League. The several days were filled with sessions devoted to addresses and round tables on the craft of the reviewer, and by attendance at social and musical events.

The workshop opened with a cocktail party at the Lotos Club, scene of all the sessions; it was given by the New York Philharmonic-Symphony Society. Visiting music critics from other cities and representatives of symphony orchestras from the home communities of these writers were welcomed by Miles Kastendieck, chairman of the Music Critics Circle; Floyd G. Blair, president of the Philharmonic-Symphony; Alan Watrous, of Wichita, Kan., president of the American Symphony League; and Olin Downes, music critic of the New York Times. That evening the visiting critics and members of other organizations attended the concert of the Philharmonic-Symphony as its guests. This program was reviewed by the out-of-town writers; their articles were discussed in a laboratory session on Oct. 31, under the title of The Critic as Listener, with Mr. Kastendieck as moderator.

Other events of the Workshop included Oct. 31 panel sessions on The Critic as Reporter and Editor (moderator, Howard Taubman, music editor of the New York Times); and The Critic as Crusader (Virgil Thomson, music critic, New York Herald Tribune, presiding). The visitors also attended a performance of The Marriage of Figaro given by the New York City Opera, a concert of the Babylon (Long Island) Symphony Orchestra under Christos Vrionides, and the rehearsal and broadcast of 20th Century Concert Hall, under Leopold Stokowski, over CBS on Nov. 1. As guests of CBS they also participated in a luncheon at the Waldorf-Astoria following the broadcast.

Prominent in the sessions was Mrs. Helen P. Thompson, executive secretary of the American Symphony Orchestra League. Among the critics and orchestral representatives who attended were:

New Haven, Conn., Gordon Armstrong (Register) and Harold Kendrick (Symphony); Brevard, N. C., Edwin Bergamini (various newspapers) and James Christian Pfohl (Brevard Festival, Charlotte Symphony, Jacksonville Symphony); Newark, N. J., Alan Branigan (Evening News and Sunday News) and James Butterfield (New Jersey Symphony); Springfield, Mass., Willard Clark (Union); Plainfield, N. J., George Cornwell (Courier-News) and Walter Piasecki (Symphony); Chattanooga, Tenn., Ruth S. Golden (Times); Butler, Pa., Martha P. Hiack (Eagle) and Gerald L. Forcht (Butler County Symphony); Long Island, Moritz Jagendorf (N. Y. Folklore Quarterly), Parker La Bach (Bay Shore Sentinel), Howard Lee Koch (South Shore Symphony); Wichita, Kan., Lovenia Lindberg (Eagle) and Alan Watrous (Symphony); Hartford, Conn., Carl Lindstrom (Times); Charlotte, N. C., Wriston Locklaire (Observer); Bridgeport, Conn., Miss Tere Pascone (Post-Telegram), Ruth Steinkraus (Conn. Symphony); Lexington, Ky., Frank Prindl (Herald); Northampton, Mass., Mrs. Philip C. Reed (Daily Hampshire Gazette); St. Joseph, Mich., Mrs. Charles Spangenberg (Herald Press); Mrs. Lloyd Shepard (Twin City Symphony); Providence, R. I., Ruth Tripp (Journal); Irene Mulich (R. I. Philharmonic); Independence, Mo., Mary Tyson (Examiner and Symphony); Baton Rouge, La., Beverly Wolter (Star Times), Anne Barker Plummer (Symphony); Terre Haute, Ind., Frederick L. Black (Star), Jerome Fougeroussa (Civic Symphony); White Plains, N. Y., Ruth Nolan Slaybaugh (Reporter Dispatch) and Susan Farwell Bennett (Westchester Symphony); Utica, N. Y., James Roberts (Daily Press); Seattle, Wash., Francis Aranyi (Youth Symphony of Pacific Northwest); London, Canada, Martin Boundy (Civic Symphony).

"Music for Blind" Month Opens

Joseph Szigeti is among the noted artists cooperating in planning "Music for the Blind" Month, from Nov. 15 to Dec. 15, sponsored by the Louis Braille Music Institute of America, formed recently. The latter group will take over publications of the Braille Musician, a digest of excerpts from music periodicals in letter press, also maintain a Vocational Guidance Bureau under the supervision of Dr. Sigmund Spaeth and the Record Club of the Blind, which in cooperation with Columbia Records provides long-play disks with Braille labels and jackets. Albert G. Gorson is executive director of the Louis Braille Music Institute of America, Inc., the headquarters of which are at 140 West 58th St., New York 19.

Paris Concerts and Ballet Open Autumn

By Suzanne Demarquez

PARIS.—The National Lyric Theatres having been closed for some time because of a strike, it is not yet known when the proposed revival of Weber's Oberon will take place. The management had promised a cast and production of similar excellence to the much discussed Les Indes Galantes by Rameau.

The most interesting events in the fall season have been given in the concert field. The Orchestre National resumed its activity under the direction of George Sebastian, André Cluytens and the Spanish director Ataulfo Argenta, with soloists including the cellist Pierre Fournier and the pianist Lyvia Rev.

At the Société des Concerts, Rudolf Firkusny played Beethoven's G major Concerto with sensitivity and a deep-felt conception. Knappertsbusch was the conductor—a leader of personality who governs the ensemble well. At the following concert the latter gave an exquisite reading of the Wagner Siegfried Idyll, which drew an ovation. The same day William Primrose introduced to Paris the posthumous Bartok Concerto for Viola and Orchestra with a marked success, though the score itself has weak spots.

With the same orchestra, Edwin Fischer performed and conducted the five Piano Concertos by Beethoven before a sold-out house. This is a dangerous enterprise, and he certainly would have been more at ease—especially in the Fourth Concerto—if he had not taken over this double responsibility. On the other hand, the Triple Concerto as given by a notable trio made up of himself, Schneiderhan, violinist, and Mainardi, cellist, was a complete success.

Vienna Symphony in Local Bow

The Vienna Symphony Orchestra paid a first visit to Paris, with Karajan conducting. It proved to be not as good as the world-famous Vienna Philharmonic Orchestra in spite of its magnificent strings and exemplary discipline. The ondulant and caressing gestures of Karajan on the podium seemed at times contrary in spirit to the militant mood of a Beethoven interpretation.

The recitals, at the time of writing, have not been too numerous. Flagstad made her "farewell" here in recital—one hoped it was not her last—again exerting a tonal magic and personal appeal that have marked her as one of the personalities of the concert world. Cortot was acclaimed by a throng packing the Salle Pleyel as he played Schumann's Carnaval with subtle variety of colors and minute detail, expressing the composer's inmost thoughts. Milstein also swayed an audience again with his mastery and temperament.

The Vegh Quartet, an ensemble of high ideals and fine discipline, provided memorable readings of Mozart, Beethoven and Bartok quartets and delighted numerous listeners.

Orson Welles' Ballet

Roland Petit and his ballet group presented a new work with the intriguing title of The Lady in Ice, written and staged by none other than Orson Welles. According to the author, the work is an allegory showing that "the love among two beings can never attain the same intensity at an identical moment." The development of this profound thought seemed rather obscure, and the Petit choreography did nothing to enlighten the spectator. Settings and costumes, also by Welles, were not outstanding. The score by the excellent young composer J. M. Semase, and the soloists (among them the beautiful dancer Colette Marchand) did not show up too well in this strange ballet.

Petit also presented two stars from the Ballet of Leningrad, who escaped from behind the Iron Curtain—Nora Kovach and Istvan Rab, of Hungarian birth—who showed lightness and ardor in their work.

LOUIS KAUFMAN, American violinist, l., and ERIC TUXEN, Danish conductor, look over some original Vivaldi scores in Copenhagen. Mr. Kaufman has introduced rare works by this Italian master in recent concerts in Europe and America.

De Menasce Works Heard

Hugues Cuenod, tenor, and Jacques de Menasce, composer and pianist, were heard in joint recital at the Salle Gaveau, Paris, on Nov. 7, their program including the first performance in France of Mr. de Menasce's new song cycle Outrenuit, based on the poems by Georges Cattaui. This song cycle has been recorded by Mr. Cuenod and Mr. de Menasce, with two new songs of the latter, for the French National Radio in Paris, and was heard on Oct. 26 over Radio Zurich in Switzerland. Last month Mr. de Menasce also was soloist with Radio Zurich, playing his Piano Concerto No. 2 which is to be released by Vanguard Records in the U. S.

Monteux Opens NBC Symphony

Owing to Toscanini's illness with a slight influenza, the opening concert of the NBC Symphony on Nov. 8 was conducted at his request by Pierre Monteux. He offered a program consisting of Beethoven's Leonore Overture No. 3 and Brahms' Second Symphony. Toscanini will conduct the concert originally scheduled later in the series.

Schwarzkopf to Tour Here

Elisabeth Schwarzkopf, soprano, after a successful U. S. debut with the Concert Society of New York, flew back to Europe the next day to sing in a concert performance of Fidelio in Zurich. She will return here next fall to appear from mid-October to December under the Colbert-LaBerge Concert Management.

Stockholm Revives Otello

STOCKHOLM.—After nine years' absence Verdi's Otello was revived by the Royal Opera in a production staged by Dr. Georg Hartmann of Munich. There are various ideas about the interpretation of this dramatically ripest work of the composer, but the performances here had a genuine success, due largely to an excellent cast.

The title role was sung by Set Svanholm, Swedish tenor of the Metropolitan. His performance was favorably received, both from the musical and dramatic aspects. Sigurd Björling—like Svanholm known from appearances at the "Met"—presented an excellent interpretation of Iago. The Swedish soprano, Aase Nordmo-Lövberg, who possesses notable beauty as well as vocal merits, and made a surprise debut in Tannhäuser a few months ago, revealed a most appealing voice as Desdemona. She is expected to be an important addition to the Stockholm Opera forces. Others in the cast were Bette Wermine as Emilia, Gösta Björling as Rodrigo, and Arne Wiren as Montano.

The musical direction was in the hands of Sixten Ehrling, who recently was appointed musical director and principal conductor of the Royal Opera by the King. He gave an excellent and a convincing reading of the score.

Joseph Keilberth, a conductor heard at Bayreuth, will have the musical direction here of Wagner's Ring.

Igor Markevitch has been engaged for a series of concerts with the Konsertföreningen, leading orchestra of Stockholm. He recently led a performance of Beethoven's Ninth Symphony, in which the soloists were Birgit Nilsson, Bette Wermine (who is of American birth), Torsten Ralf and Sigurd Björling. On Oct. 28 he conducted a Stravinsky program, including the Pulcinella suite, the Symphonie de Psaumes, and Rites of Spring.

ERIC DIEFENBRONNER.

Sings for Greek Royalty

At a luncheon for King Paul and Queen Fredericka of Greece, at the Waldorf-Astoria on Nov. 2, Leontyne Price, soprano, song a group of songs accompanied by the composer, Samuel Barber.

JEAN GEIS, pianist, returned on the SS. Ile de France on Oct. 29 from France, where she had spent a year as an "Ambassador of Good Will" under an International Rotary Fellowship. Miss Geis appeared in several concerts in Paris and in Cambrai, Compiegne, Reims, Rouen and Epernay, France. Her tours also included Rome, Florence, Venice and Milan, London and other English cities, and Geneva. She enrolled in special studies at the Sorbonne and the Paris Conservatory, and did further study with Yves Nat, to whom she was introduced by Paul Paray. Miss Geis was the guest of many Rotary Clubs in Europe.

Colon Stages Operas By Milhaud and Bartok

By Jorge M. White

BUENOS AIRES. — The Teatro Colon premiere of Christopher Colombus, with text by Paul Claudel and music by Darius Milhaud, not staged in its operatic form since its Berlin bow in 1930, was an outstanding event. It is Claudel's merit that he has purified and ennobled the subject by filling it with a consecrating spirit. When the Milhaud score (built with all the resources of modern technic and employing a permanent chorus at both sides of the stage) succeeds in matching the merits of the text, the whole effect is overwhelming. Large-scale choral contributions inspired by archaic liturgical melodies are most eloquent when at their greatest simplicity. The current presentation, with stage direction by Felipe Romito, offered a series of splendid tableaux, wisely avoiding the cinema effects used in the former German production. Albert Wolff conducted the ensemble with intelligence and musical inspiration. The large cast, headed by Jacques Janssen as Columbus, featured Matilde de Luptka as Queen Isabella, Angel Matiello, Engenio Valori and many other singers and actors besides Romito as the Reader. The choral work under Tulio Boni was mainly good. Gregorio Lopez Naguil's *décors* provided a suggestive and monumental frame.

Renata Tebaldi made her triumphal local debut as Aida with Ebe Stignani as a vocally splendid Amneris, Carlo Bergonzi as Radames and Renato Cesari as Amonasro. Alberto Erede made the familiar score shine with mounting climaxes. Mme. Tebaldi was also the heroine of Tosca, sung with great intensity of utterance. The Scarpia of Giuseppe Taddei was a sensational revelation. Bergonzi's ringing delivery of the role of Cavaradossi had brilliancy. Juan Martini conducted.

Panizza, Bartok and Menotti Novelties

Panizza's opera Aurora was also revived under the baton of Robert Kinsky, with Pili Martorell as a touching protagonist. . . . Two works of the Puccini Trittico were offered with varying success. Suor Angelica was sung by Sara Menkes with sincerity and pathos. Gianni Schicchi had Taddei as a memorable protagonist, who fitted his action and text perfectly to the music of his part. Elena Arizmendi sang Lauretta with ingratiating tone and refinement. Erede kept the performance moving in sparkling manner, musically.

Tardily, Gian Carlo Menotti's The Consul arrived at the Colon. The work as a whole is real theatre, first and foremost; but the plot and dramatic patterns appear so prematurely *démodé* that they completely overshadow the score. We are looking forward to hearing some other work of such a highly gifted composer. The vivid interpretation, with stage direction by Armando Discepolo, helped in the general success, with Sofia Bandin as an outstanding Magda and Isabel Casey fitting well in the picture as the Secretary. Erede was on the podium, and the atmospheric sets were by Emilio Jorge Repetto.

The German series opened with Fidelio. The voice of Christel Goltz lacked the dramatic, heroic quality required by the part. Anton Dermota gave full tone, style and dramatic action to Florestan. Mark Rothmuller sang resonantly as Pizarro; Kurt Bohme was a sympathetic nad rich-toned Rocco, and Olga Chelavine and Eugenio Valori were well cast as Marzalline and Jacquino. The orchestra and chorus shone under the direction of Karl Böhm, conductor; Tulio Boni was the chorusmaster.

A further double bill brought the revival of Stravinsky's Oedipus Rex (sung in Latin) and the local premiere of Bela Bartok's Bluebeard's Castle. Stravinsky's severe yet vivid tonal picture had an eloquent performance, with Dermota as Oedipus, Ruzena Horakova as a regal Jocata, Rothmuller (Creon), Bohme (Teresias) and the chorus, superb in their vibrant proclamation. Of less interest was the Bartok novelty in spite of its fascinating orchestral fabric. The

DR. OTTO ERHARDT staged the productions of Bartok's Bluebeard's Castle and Stravinsky's Oedipus Rex at the Teatro Colon.

dramatic action was thought here to lack variety and theatrical interest. Goltz and Bohme were the interpreters. Both scores flamed high under the baton of Dr. Böhm. Otto Erhardt was once more a competent regisseur.

New Opera by Villoud

Interpolated in this series was the premiere of El Oro del Inca, opera with music by the Argentine composer Hector Iglesias Villoud, and with a plot based on an episode of the Spanish Conquest. The score is partly founded on the Indian pentatonic scale. Juan Martini conducted.

The five performances of Alban Berg's Wozzeck achieved a high level of excellence, as did those of last season. With the exception of Dermota, who appeared for the first time here as the Drum Major, the entire cast was the same as the previous year. United in splendid ensemble with the orchestra, these singing actors offered a performance of tremendous impact under the baton of Böhm.

Der Rosenkavalier brilliantly crowned the operatic series. The new Marschallin of Maria Reining had majesty, noble power and fine vocalism. Nilda Hoffman's Sophia contained poetry and lyricism and blended well with the youthful Octavian of Mme. Goltz. Bohme's Ochs scored strongly and Karl Dönch's Faninal was illumined with effective nuances, musically and histrionically. Mary Susana Naidich and Renato Sassola also were among the large cast of accurately voiced singers. Dr. Böhm conducted an uncommonly lyrical reading, graced with lofty feeling.

A performance of Brahms' German Requiem with singers drawn from the German operatic wing, provided a stirring final event of the season, with the Colon chorus participating.

Julian Olevsky for Concertgebouw

Julian Olevsky, violinist, on tour in Scandinavia, has been engaged by Eduard van Beinum to appear as soloist with the Concertgebouw Orchestra in Holland next fall.

Metropolitan Opera Opening With New Musicians' Contract

A two-year contract was signed on Oct. 31, after a week or more of deadlock, between the Metropolitan Opera Association and Local 802 of the American Federation of Musicians. The new agreement will run for two years and provides that the musicians of the orchestra have an increase in salary of three per cent. The rise was one per cent more than the opera company previously offered, it having already agreed to two per cent. This increases the basic weekly rate of the musicians from $153.35 to $159. Rates for two pre-season rehearsal weeks are raised from $120 to $124.50, and there is a similar increase in the weekly rate for the annual spring tour. Lowell P. Wadmond, president of the Metropolitan, said the extra one per cent was granted "in return for two years of stability in its relations with the musicians." He paid tribute to John Brownlee, president of AGMA, and Hyman Faine, its executive secretary, for efforts which "contributed greatly to settlement of a dispute which threatened to close the opera."

Rehearsals began immediately for the opening of the season, which takes place on Nov. 16 with a new production of Faust. This will be reviewed in the Musical Courier's issue of Dec. 1.

Rigoletto Revived by City Opera

The revival of Verdi's Rigoletto by the New York City Opera on Oct. 30 brought an animated, logically routined performance, both on stage and in orchestra pit under the very competent direction of conductor Julius Rudel. Dramatically and vocally, it was far above average. The Gilda of Eva Likova was noteworthy from the standpoints of excellent singing and expressiveness in all details, histrionic and otherwise, of the role essayed. She made a charming Gilda, and her singing of the Care Nome aria was the highlight of the evening. Walter Cassel, singing the title role for the first time with the company, was successful vocally as well as, generally speaking, dramatically. His opulence of tone was at times over-stimulated, as was his apparent eagerness completely to project the dramatic phases of the role, yet, all in all, his was a most commendable delineation of a difficult undertaking. Norman Tiegle's Sparafucile was well sung, with a depth and beauty of tone, and Walter Fredericks as the Duke did some splendid singing throughout the evening. The Monterone of Richard Wentworth was one of dignity in presentation, coupled with some impressive vocalism. Edith Evans as Maddalena replaced Winifred Heckman on short notice.

L. C.

U. S. Section of ISCM Elects

The U. S. Section of the International Society for Contemporary Music announces the election of Roger Sessions as president and Erich Itor Kahn as vice-president for the coming year. Mr. Sessions, a former president of the society, lived on the West Coast for eight years, where he was chairman of the Composers Forum, the Berkeley branch of the ISCM.

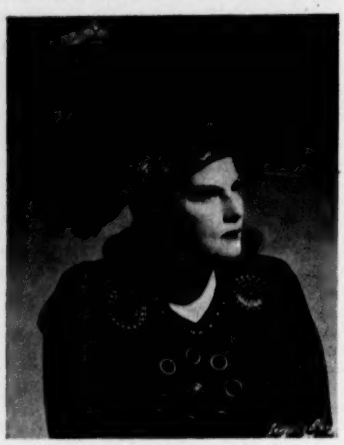
The U. S. Section is planning six concerts in this, its 30th season, the first in January. The Section will also take part in the 28th ISCM Festival in Jerusalem from May 30 to June 9, 1954.

COVENT GARDEN OPENS WITH AMERICAN ARTISTS IN CASTS

By Arthur Notcutt

LONDON.—The regular Covent Garden opera season commenced with Die Walküre, followed by Siegfried a few evenings later. The American Margaret Harshaw was the Brünnhilde in each of these. Those of us in touch with operatic matters in America followed her successful career at the Metropolitan as a mezzo with considerable interest, but there is no doubt that her voice is now a soprano. It has not the weightiness that the average Wagnerian dramatic roprano requires, but the splendid ring in the higher register and the sustained beauty of her tone made an immediate impression.

The conductor was Fritz Stiedry, new to Covent Garden, though he conducted at Glyndebourne a few years ago. He obtained some first-rate playing, especially in the third act of Walküre and the last scene of Siegfried. As it is announced that he is to direct two complete cycles of the Ring here in the Spring, further judgment may be reserved. Other artists from the "Met" were Vinay as Siegmund, Svanholm as Siegfried, and Hotter as Wotan, and the American Mattiwilda Dobbs warbled the Woodbird's music with a silvery and silken tone that it would be difficult to surpass. The Australian Sylvia Fisher was Sieglinde, a role she sings with artistry and distinction.



MARGARET HARSHAW, American soprano, sang Brünnhilde in Die Walküre at the opening of the Covent Garden opera season.

Salome was revived with Ljuba Welitch in the title role, repeating the vivid and sensuous interpretation with which we are familiar. Her voice, unfortunately, has not recovered its former power and resonance, but she is an exciting and arresting personality none the less. Rothmüller as Jochanaan sang with fervor and sincerity. Rudolf Kempe from Munich secured a flawless and masterly orchestral performance.

Other operas in the current repertoire were Figaro, with Hilde Zadek as the Countess, and Ballo in Maschera with the Dutch soprano Grè Browenstijn, Adèle Leigh, Edgar Evans and the American Jess Walters in the leading roles.

An entirely new production of Carmen provided the occasion for the debut at Covent Garden of the American mezzo Nell Rankin, in the name part. She sang with warm tone and dramatic intensity, especially in the culminating scene of the drama, and moreover is a *real* Carmen in looks. Another American, Frances Yeend, also making her bow at our National Opera House, was the Micaela. Her voice is clear and strong and she sings with purity of expression though with occasional hardness of tone. James Johnston was the Jose and Rothmüller the Escamillo—both excellent.

The new Carmen production is by Anthony Asquith, whose name will be familiar to filmgoers. It has several striking features, among which are the restoration of the spoken dialogue, and the omission of the ballet in the last act—which is no loss. New scenery and costumes by Wakhevitch were attractive, especially the first act one—showing a sunny square in Seville, and the last tableau—an original setting with the exterior of the bull-ring and a huge crucifix. John Pritchard, who conducted, obtained some sensitive playing and adopted a brisk tempo.

Flagstad's "Farewell"

Kirsten Flagstad paid her farewell to England at the Festival Hall with the B.B.C. Symphony Orchestra, the concert being broadcast and televised. Sir Malcolmn Sargent conducted. After the five Wesendonck Songs of Wagner, the noted soprano added the Tristan Liebestod, following the Prelude by the orchestra.

On the purely orchestral side, the first performance was given of a Coronation overture, Proud Thames, by Elizabeth Maconchy, an effective and original work—short and to the point—which was conceived by the composer to suggest the growth of the stream from small beginnings to a great river of sound.

Mildred Dilling, the brilliant American harpist, gave a recital at Wigmore Hall, her program devoted to works composed for the harp. These included a Concerto in B flat by Handel (published in 1738 during the lifetime of the composer), an Impromptu Caprice by Pierné and two items by Tournier, Vers la Source dans le Bois, and Feërie. Later, the harpist was joined by John Francis and Bernard Davis in Debussy's Second Sonata for Flute, Viola and Harp, in three movements. Miss Dilling's exceptionally fine playing was notable for its flawless technical skill and compelling tonal beauty. She is indeed an artist of rare distinction.

A Messiaen Novelty

Adèle Leigh, leading lyric soprano at Covent Garden (who is partly American-trained), gave her first recital at Wigmore Hall, introducing in England Chants de Terre et de Ciel, words and music by Olivier Messiaen. In these five exceptionally difficult songs (which Miss Leigh sang from memory, as she did her entire program) she achieved a *tour de force* by her dramatic and impassioned interpretation. She also gave some 18th Century French songs—but was less successful in Schubert. At this stage of her career, the talented young singer would be wise to omit lieder from her schedule.

Sadler's Wells Revives Luisa Miller

The Sadler's Wells Opera Company commenced an autumn season at its own theatre with a revival of Verdi's Luisa Miller, which, so far as can be traced, has not been performed in this country since 1858. A new English translation was made by Norman Tucker and Tom Hammond. Historically, the opera comes between those of Verdi's first period and Rigoletto, written in 1851.

The libretto, a bloodthirsty affair, is in three acts, taking place in the Tyrol in the early 18th Century, the first act being described as "Love," the second "Intrigue," and the third "Poison!" The four leading character, Miller, an old soldier; Luisa, his daughter, Count Walter, and Rodolfo his son, were taken respectively by John Hargreaves, Victoria Elliott, David Ward (a most promising bass recruited from the chorus), and Oreste Kirkop, a Maltese tenor now a regular member of the company. All of them sang well, though Miss Elliott must be careful not to strain her naturally fine voice. The chorus (as always at this theatre) were splendid, the staging effective; James Robertson conducted a very efficient orchestra. Sadler's Wells is again to be congratulated on its enterprise.

FRITZ STIEDRY heard for the first time at Covent Garden in the first night's Wagnerian performance.

Tourel Soloist in New Series

At the first of a new series under the auspices of the London Chamber Orchestral Society, the soloist was Jennie Tourel. She sang the aria "Zeffiretti Lusinghieri" from Mozart's Idomeneo and an infrequently heard scena for voice and orchestra with piano obbligato (K.505) by the same master. Her voice is of too heavy a timbre for Mozart but she was at her best in Ravel's Shéhérazade, which she sang superbly. The orchestra was the Royal Philharmonic and the conductor for this series is Anthony Bernard, who gave the premiere of John Gardner's suite Reflection, based on his ballet, written for the Sadler's Wells Theatre Ballet. The remaining items were the Brahms "St. Anthony" Variations and Beethoven's Eighth Symphony—a judiciously organized program.

A young Dutch pianist, Daniel Wayenburg, who is to appear with the New York Philharmonic this winter, has given two recitals, in which he displayed a prodigious technique, emotional power and phenomenal gifts. Among the items were Bach's Chromatic Fantasia and Fugue, Beethoven's D Minor Sonata, op. 31, and five Rachmaninov Preludes, op. 32.

Arthur Gold and Robert Fizdale, the accomplished American duo-pianists, played a program of modern works for two pianos. Two new French works were included, the world priemere of a Sonata for two pianos by Poulenc and the first English performance of Milhaud's Carnaval à la Nouvelle Orleans.

Set Uniform Pitch Standards

LONDON.—Decisions as to the standards for uniform pitch were adopted by an international conference meeting here. The International Standards Organization promulgated that A in the treble clef shall be fixed at 440 cycles a second. It also specified that music instruments should be tuned in accordance with this frequency. This standard is already in use in most countries, including the United States.

MRS. COOLIDGE, MUSIC PATRON, PASSES

ELIZABETH SPRAGUE COOLIDGE, 89, noted patron of music, passed away in a hospital at Cambridge, Mass., on Nov. 4. One of the most active proponents of modern international composition, Mrs. Coolidge was known throughout the world for her benefactions to music. She was born in Chicago, the daughter of Albert Arnold Sprague, president of Sprague, Warner & Co., wholesale grocers. She was married to Dr. Frederick Shurtleff Coolidge of Boston in 1891. Mrs. Coolidge studied music in her youth, and was a competent amateur pianist; she also composed works in chamber music form. In 1915, following the death of her husband and her parents, she engaged a string quartet to play at her home to comfort her loneliness. This group developed into the original Berkshire Quartet. In 1918 she founded the Berkshire Festivals in a Temple of Music she built on her estate at South Mountain, Mass., where many noted artists appeared and numerous premieres took place. The anniversary of these events was celebrated last Sept. 13, and Mrs. Coolidge received a standing ovation when she appeared at one of the concerts. The programs for this anniversary festival included many works which she had commissioned.

She established a $100,000 pension fund for the Chicago Symphony in 1915 and contributed toward the construction of the Sprague Music Building at Yale University. Mrs. Coolidge in 1924 established the Elizabeth Sprague Coolidge Foundation with an endowment of $800,000 and built the chamber music hall adjoining the Library of Congress, the administration of which was turned over to the Music Division of the Library. Among the functions the Foundation has fulfilled are commissioning of new works by composers, awarding of prizes, and acquisition of new MSS. by the Library of Congress. The anniversary festival of this organization included works commissioned from William Schuman, Robert Palmer, Aaron Copland and Francesco Malipiero, and others ordered in previous years from Stravinsky, Ravel and Bloch.

Endowed Many Series

Chamber music series were endowed by Mrs. Coolidge at various Universities —cycles of Beethoven quartets and other works. In 1930 a Chicago Chamber Music Festival was held under Coolidge auspices, at which the late Albert Roussel took part in performances of his music. Until 1923 a Coolidge Prize was awarded almost annually, and many distinguished musicians came from Europe to take part in the South Mountain series. After that year Mrs. Coolidge instead gave commissions to many notable composers, among them Loeffler, Hanson, Gilbert, Prokofieff, Malipiero, Pizzetti, Bartok, Stravinsky, Martinu and Piston, also to new dance compositions by Hindemith, Milhaud and Copland, performed by Martha Graham at the Washington Festival on its 20th anniversary. In 1948 she sponsored a series at Falls Village, Conn. Last summer she gave $1,000 toward the chamber music concerts in Washington Square, New York. She had received honorary degrees from Mt. Holyoke, Smith and Mills Colleges, Yale, and the University of California. Other honors were the French Legion of Honor, the Belgian Order of Leopold and Order of the Crown, the Honorary Citizenship of Frankfort, and the Cobbett Medal from the London Worshipful Company of Musicians.

Surviving are her son, Albert Sprague Coolidge, professor of chemical engineering at Harvard, also an accomplished oboist who appeared in some of her concerts; four grandchildren, Dr. Frederic S. Coolidge, Dr. John Coolidge, Mrs. Thomas Winship and Mrs. Samuel S. Marsden, and 11 great-grandchildren.

MRS. ELIZABETH SPRAGUE COOLIDGE and MARTHA GRAHAM at the Library of Congress Festival in 1944.

MARIA RANZOW, 69, operatic contralto, died in a New York hospital on Nov. 4. Born Maria von Ranzenberger in Vienna, the daughter of an Austrian diplomatic official, she studied voice with Jean de Reszke and Mattia Battistini in Paris and made her debut as Dalila in 1913 at the Vienna Court Opera. She is said to have appeared in the role of Kundry (then a novelty outside of Bayreuth) for 78 times at the Vienna Volksoper in 1914. Mme. Ranzow sang Erda in Siegfried and other Wagnerian roles at the Metropolitan Opera in 1930-31. She appeared at Bayreuth in the years between 1924 and 1929 as Fricka in Rheingold and Walküre and Waltraute in Götterdämmerung. Other opera engagements were at the Teatro Colon in Buenos Aires as Jocasta in Stravinsky's Oedipus Rex and Orfeo, also at the Paris Opera, La Scala, in Berlin and Nuremberg. Mme. Ranzow had been a soloist with the Boston Symphony and in concerts here and in Europe. She lived in Switzerland during World War II. In her latter years she had taught voice. H. Fiedler, her husband, a sculptor, died in World War I. Surviving is an adopted daughter, Virginia Mott of New York.

VLADIMIR BAKALEINIKOFF, 68, who had conducted special concerts with the Pittsburgh Symphony since 1939, died in that city on Nov. 5 after a long illness. Born in Moscow, he was one of five musical brothers who became prominent. He studied violin at the Conservatory there, made his concert debut as a violinist at 22, played in string quartets and conducted with the Opera Studio of the Moscow Art Theater. He came to America in 1920 with his wife, the former Julia Fatoff, as a conductor of the tour of the latter organization. Five years later he returned here as associate conductor of the Cincinnati Symphony, a post which he retained until 1937. He appeared as guest conductor with orchestras in Cleveland, Chicago, Indianapolis, Portland, with the New York Philharmonic-Symphony in 1946 and 1947, and at the Hollywood Bowl. Bakaleinikoff also toured with his Little Symphony and had his own television program over WDTV for a season, and had been on the staff of the Interlochen, Mich., National Music Camp for eight years. Surviving are a sister and two brothers besides his widow.

LEONID KREUTZER, 69, noted pianist and teacher, died in Tokyo on Oct. 30. He was born in St. Petersburg in 1884, studied at the Conservatory there with Glazounoff and others. In 1906 he went to Germany and began his career as a touring artist. In the years 1921 to 1933 he was a professor at the State Academy of Music in Berlin. In the course of his international travels he visited the U. S. in 1926-7 and 1927-8, and returned in 1935 between tours in the Orient. On the latter occasion he was a visiting lecturer in music at the New Jersey College for Women, New Brunswick. Mr. Kreutzer first visited Japan

(*Continued on page* 21)

William Kapell Killed in Air Crash on West Coast

William Kapell, 31, noted American pianist, was among those who died in the crash of a British air liner into a mountain 35 miles southwest of San Francisco on Oct. 29. Mr. Kapell was returning after a two months' concert visit to Australia. The airliner had left Sydney two days previously, with stops at Suva, Canton Island and Honolulu, and was ready to land when the accident occurred.

Mr. Kapell was born in New York and began piano study at the age of ten with Dorothea Anderson LaFollette at the Yorkville Settlement School. He studied at the Columbia Grammar School, and during his senior year was awarded a scholarship under Olga Samaroff Stokowski at the Philadelphia Conservatory of Music.

In 1940 he won the Youth Contest of the Philadelphia Orchestra and made his debut with that ensemble in February of that year, playing the Saint-Saens G minor Concerto. The following autumn he was awarded a Fellowship at the Juilliard School of Music, and the next year won the Walter W. Naumburg Musical Foundation competition in piano and made his debut as a Naumburg winner in October, 1941. In 1942 he was named the winner of the Town Hall Endowment Series award, given to the outstanding recitalist of the previous season under the age of 30. This Endowment recital took place at Town Hall in February, 1942.

Efrem Kurtz chose him to introduce a new piano concerto by Khachaturian with the Philharmonic-Symphony at the Lewisohn Stadium, and he later performed this work some 30 times with orchestras here and in Europe. After 1942, Mr. Kapell made annual concert tours of the United States and in 1945 visited Australia at the invitation of the Broadcasting Commission there. He toured in South America the following season, and later revisited Australia and appeared for the first time in Europe.

Surviving are his parents, Mr. and Mrs. Harry Kapell; his wife, the former Rebecca Anna Lou Melson, and two children, David, four years old, and Rebecca, one.

N. Y. Concert Society Bow Is Feature of Manhattan Span

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Mitropoulos conducting, Oct. 22, E.—The American Premiere of Vivaldiana by G. Francesco Malipiero opened the concert. Malipiero has edited more than 100 works of the early Italian master, and in this score, while respecting the essential spirit and content, he added to the original string parts some wind instruments. The suite has three sections, each composed of two contrasted movements, grave or gay, from six separate scores, and represents a delightful resuscitation.

The New York premiere of Paul Hindemith's Die Harmonie der Welt, which he styles a "symphony," composed of passages from his forthcoming opera about Kepler, the astronomer, presented a more formidable opus. (The composer led its American premiere with the Minneapolis Symphony last March 13.) His previous treatment of orchestral excerpts from Mathis der Maler has enjoyed popularity, but the present work is less grateful and varied to the ear. The first section, Musica Instrumentalis (or music as an instrument relating man to the Cosmos), is solemn, strident, with an interposed dissonant march, a fugal section and epilogue, allegedly picturing the misfortunes of the scientist's early life—including the witchcraft trial of his mother and an illness with smallpox, according to one commentator. The second, Musica Humana, showing the spiritual growth of Kepler, including an appealing oboe solo and atmospheric writing in adagio vein, but prevailingly sombre and weighty. The final section, termed Musica Mundana (or music of the universe), has a passacaglia with 21 variations, irregular time sequences, and a massive close. The most striking episode is the final one, in which the vast heavens are suggested with some faint taps of cymbal and triangle picturing distant stars. Throughout the composer's vast compositorial skill is evident. The reception was respectful.

The final work was Borodin's Symphony in B minor, which Mitropoulos subjected to a carefully detailed and polished but rather less than spontaneous reading, considering its lyric material. R. M. K.

Oct. 24, E.—With Mitropoulos conducting, the concert opened with an animated performance of Mendelssohn's overture, Calm Sea and Prosperous Voyage, followed by two world premieres, Ernst Krenek's Concerto for two pianos and orchestra and Morton Gould's Dance Variations for two pianos and orchestra, with Whittemore and Lowe, duo-pianists, as soloists.

Krenek's new opus is written in his latest style, employing the twelve-tone system. It is in four movements played without pause—a dissonant, uncompromising piece far from easy to grasp on one hearing. The writing is complex and its structural design intricate. While the first movement is of a vivid propulsion, the following andante is based on the rhythmic features of the barcarolle. A polyphonic third part, *allegro vivace*, ends in a short cadenza, and the last movement brings the work to a dramatic climax. The two pianists were devoted interpreters and with the conductor and orchestra shared the respectful applause of a somewhat puzzled audience.

Morton Gould's Dance Variations are much easier fare to assimilate. The craftsmanship of the composer is paired with a charming inventive gift; he has written a very effective and grateful work, which reflects various dance rhythms in symphonic treatment. While the opening Chaconne follows the classical pattern, the ensuing Arabesque evokes reminiscences of Ravel's La Valse and even Offenbach's can-can and gives the pianos an opportunity to show most brilliant facets. A lyrical Pas de Deux and a final Tarantella, built over an ostinato on the Dies Irae theme, end this effective addition to the two-piano literature. Ovations followed. The concert closed with Borodin's Symphony in B minor, repeated from a previous program. H. W. L.

Oct. 29, E.—Mitropoulos opened the concert with Mendelssohn's overture, Fingal's Cave, which though romantic in spirit seemed to have overgrown proportions in sound. Mendelssohn's romanticism is one of more intimate nature, not given to outward display.

This, on the other hand, is exactly characteristic of the second orchestral offering, Arnold Schoenberg's Pelleas and Melisande. The first orchestral work of the late master, his op. 5, this score conceived for an over-sized orchestra, seems to overstress the point. Schoenberg wrote this symphonic poem against the advice of Richard Strauss, who wanted him to compose an opera on Maeterlinck's poem. Compared with Debussy, who used it for his impressionistic masterpiece, Schoenberg's composition is like an oil painting, with the colors laid on thick, contrasted with a delicate etching. It goes on and on, in a tonal language under the influence of Wagner and employing the then new techniques of orchestration, and often sounds pompous and too ornate for the object it wants to depict. But it is undoubtedly an important work and to hear it in Mr. Mitropoulos' magnificent interpretation was not only an interesting experience, but an uplifting one, though sometimes arduous musical fare. At the close of the program, Mitropoulos and the orchestra played a scintillating performance of Falla's Interlude and Dance from La Vida Breve.

Soloist was the incomparable Robert Casadesus, who performed Saint-Saens' Concerto for piano and orchestra No. 4, in C minor, with ravishing tonal beauty, technical mastery and musical perfection. Played like this, the work (which often is academic and dry, though written with superb craftsmanship), becomes an exciting showpiece. The audience was enchanted and showered the famous soloist with enthusiastic applause.

On the following Sunday afternoon, with the orchestral numbers unchanged, Mr. Cassadesus played with the same consummate mastery Weber's Konzertstueck and Fauré's Ballade No. 1 for piano and orchestra. H. W. L.

Oct. 31, E.—Beginning the program with Mendelssohn's Ruy Blas Overture in a dramatic reading, Mitropoulos repeated Mendelssohn's Symphony No. 3 ("Scotch") and Falla's Interlude and Dance from La Vida Breve.

ROBERT GOLDSAND, pianist, in New York recital.

Jean Casadesus played Mozart's Concerto for piano and orchestra in C major, No. 21 (K. 467). Sensitively accompanied by the orchestra, he gave a most convincing and technically and musically a deeply expressive performance. His stylistic approach was exceptionally understanding, his tempi showed his familiarity with the spirit of the work, and the cleanness of his execution (brilliant without ever striving to be showy), spoke for his excellent musicianship. He was as much at home in the sparkling corner movements as in the moving lyricism of the Andante. The young pianist's great success with the audience was well deserved, as he proved himself a worthy link in the long line of distinguished musicians which the Casadesus family has given to the musical world. H. W. L.

Robert Goldsand, Oct. 21, E.—Alban Berg's Sonata, op. 1, with which Mr. Goldsand opened his recital, is a typical late Romantic piece in content, structure and color—a sort of sonata *quasi una fantasia*. The artist succeeded in building up his interpretation so that the piece, in spite of its divergent elements, appeared as an organic whole of great aural appeal. Its emotional ecstasies found in the artist just as convincing an interpreter as did its bravura of a Lisztian brilliance and sweep. In Beethoven's Sonata in E flat major, op. 31, No. 3, the Romantic content of the sonata was exhausted, though in many nuances the personal taste of the performer seemed to supersede the work's innate structural requirements. Especially welcome assets were Goldsand's multi-colored touch on the keyboard, his dynamic variety and sensitive dynamism, all displayed in Schumann's Kreisleriana. In a very individual reading of this masterpiece, the pianist found persuasive expression for the various moods reflected in the six movements. Sometimes one would have preferred a less orderly and preconceived interpretation, one which followed entirely the spur of the moment. After intermission three Preludes by Debussy were rendered with great coloristic finesse, as was the same composer's difficult Etude for the "five fingers" after Czerny. With a piano transcription of Three Movements from Stravinsky's Petrouchka the recital came to a brilliant close, and many encores ensued. H. W. L.

Anatole and **Roberto Kitain,** N. Y. joint debut, Oct. 25, 5:30—The noted brothers, violinist and pianist, previously heard locally as separate performers, scored

a brilliant triumph at their initial joint recital enjoyed by a large audience. This event was replete with music of an exalted character, magnificently performed.

Two first New York performances were scheduled: Arthur Benjamin's Pastorale-Arioso and Finale for piano, and Miguel Bernal Jiménez' Tres danzas Tarascas, for violin and piano, dedicated to Roberto Kitain. The Benjamin work, ingratiating though somewhat lacking in originality, came to adequate performance by Anatole Kitain. The Jiménez offering is a pleasant-sounding one as expertly set forth by Roberto and his brother. Scriabin's Sonata for Piano, No. 4, was impressively enunciated by Anatole.

Brahms' weighty Sonata No. 3, in D minor, op. 108, the recital's opening number, suffered slightly from an overplus of piano volume due to the raised piano lid, later lowered. Other programmed items were the Sonata for Violin and Piano, by Debussy, and Sonata for Violin and Piano, op. 47, ("Kreutzer") by Beethoven. The final movement of the Kreutzer, superbly executed, was repeated for the demonstrative audience. H. I. B.

Concert of Norse Music, Oct. 31, 5:30—A program of Norwegian music was given for the benefit of Norwegian-American Welfare Institutions. The Dutchess County Philharmonic Orchestra and the Poughkeepsie Community Chorus participated. Ole Windingstad conducted the ensemble in Grieg's unfinished opera Olav Trygvason and The Dream Lay, a religious Norse folk ballad for soloists, mixed chorus and orchestra, by Sparre Olsen. Percy Grainger was the soloist in Grieg's Piano Concerto

The rare score for Olav Trygvason held many points of interest, with its pages suggesting the pomp and pageantry surrounding one of the heroes of Norse history. The concert attracted a large audience, including many Norwegians, who were enthusiastic in their approval of the music presented. L. L.

Victoria de los Angeles, Nov. 1, E.—In her only New York recital of the season, the soprano presented a program broad and varied in scope, which began with arias by Mozart and Handel and concluded with songs from her native country, Spain. There also were lieder by Brahms and Schubert, the Ravel Kaddisch and Vocalise, Stravinsky's Pastorale without text, and the Rondo Finale from Rossini's La Cenerentola.

Miss de los Angeles, as usual evidenced her commendable musicianship and exceptional interpretative versatility in various fields of repertoire. While at all times, perhaps, the ultimate in artistic achievement was not reached, the soprano gave an impressive presentation of interest and appeal. In general, her singing was of a high order. with the possible exception of a tendency to overtension and tightening of the extreme upper notes with a consequent hardening of the normal brilliancy of this register. In the German group, her rendition of the brief Wanderer's Nachtlied was particularly outstanding, with its unhurried calm of interpretation and delightful legato singing, while the Rossini aria was delivered with dramatic effectiveness and tonal warmth. The difficult Kaddisch gave Miss de los Angeles an opportunity to exhibit her command of excellent phrasing and genuine musicianship. Paul Berl was a capable accompanist. L. C.

ELISABETH SCHWARZKOPF, soprano of the Vienna State Opera, made her U. S. debut in the opening program of the Concert Society of New York on Oct. 25, her only American appearance of the season.

TOWN HALL

Aurora Mauro-Cottone, pianist, Oct. 22, E.—Beauty and intelligence plus a real pianistic gift brought distinction to Miss Mauro-Cottone's recital. She showed in her controlled shadings, fluent, lyrical tone, dominating power as required and a sensitivity to nuance in quality and style that established ease and charm of performance. To her selective taste she adds fine basic technique. Her program included the Zipoli Suite; Mozart Variations; Schumann's G minor Sonata; a group of Chopin and Debussy numbers; and a digitally difficult, colorful Toccata by Bozidar Kunc; this last being dedicated to Mauro-Cottone who gave the work its first performance. M. C.

Gabriel Banat, Oct. 23, E.—Technical prowess and tonal beauty were outstanding qualities in this young violinist's playing, as was evident in his opening number, the Pergolesi Sonata in E Major. The unaccompanied Bach Partita in B Minor, although flawlessly performed, needed a firmer interpretation. Brahms' Sonata in D Minor, with the capable Artur Balsam at the piano, was excellently played. A first performance of Gunther Schuller's Recitative and Rondo, a difficult ultra-modern work, showed Mr. Banat's exceptional dexterity. His closing group included Debussy's Reverie, Bartok's Rumanian Dances and the Paganini-Kreisler La Campanella. A large, enthusiastic audience demanded a number of encores. S. B. M.

Mildah Polia, Oct. 24, E.—Miss Polia revealed much of the elegance and grace of French song in her concert devoted to classic, impressionistic and modern compositions. She has made an intensive study of the repertory of her native land and with an impeccable taste brought to her program examples fine in text and in settings. Commencing with small airs of the 15th to 18th century writers, she continued with Debussy's Le Promenoir des deux Amants; the unique Chansons du Monsieur Bleu, set for children by Manuel Rosenthal; and the lengthy cycle, Poème de l'Amour et de la Mer, by Chausson. This last, needing string quartet accompaniment for most effective continuity, was delivered by the mezzo-soprano and her excellent accompanist, Jean-Charles Richard, with admirable color and warmth. In closing, she voiced, in contrasting styles, four charming songs by Louis Beydts, modern French composer, who at the time of his death a few months ago, was director of the Paris Opéra-Comique. M. C.

Concert Society of N. Y., Oct. 25, 5:30 p.m.—The Concert Society of New York, successor to the defunct New Friends of Music, opened its series of Sunday afternoon concerts with a triumphal event, the first appearance in this country of the renowned soprano Elisabeth Schwarzkopf. One owes a debt of gratitude to the organization for this opportunity. The house was packed and the singer given a prolonged ovation when she appeared on stage. She opened her all-German program with songs by Bach, Gluck, Beethoven and Mozart. From the first moment, she had her listeners in

(Continued on following page)

NCAC National Concert & Artists Corporation

Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

American **Piano Trio**
Annette Corot, Esther Fernandez, Stephen Kovacs
3 Steinway Grands on tour

Ann Ayars
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Graham
PIANIST

Eva Likova
SOPRANO

Josef **Marais and Miranda**
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Virginia MacWatters
COLORATURA — METROPOLITAN OPERA

Robert McDowell
YOUNG AMERICAN PIANIST

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Guiomar Novaes
PIANIST

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Josette Yvette **Roman**
DUO-PIANISTS

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
CELLIST

NEW YORK CONCERTS

(Continued from previous page)

the palm of her hand. Here is a beautiful voice which allows the most subtle shading in every register. Mme. Schwarzkopf is a first-rate vocal technician and musician as well. A wealth of delicate hues and nuances (all dictated by the meaning of the word, which is the basis of her interpretation) makes her renditions convincing and moving. Sadness and humor, drama and epic description were convincingly set forth in her singing, whether in Schubert's Der Einsame or Schumann's Der Nussbaum, Hugo Wolf's Kennst Du das Land or Nein, Junger Herr, Richard Strauss' Wiegenlied or Hat's gegagt, bleibt's nicht dabei. In each of these songs the deepest musical and literary meaning was projected to the full. Arpad Sandor at the piano, with his poetic and deeply searching piano work (much more than accompaniments), was an equal partner in the enthusiastic success of this memorable debut concert.

On the afternoon of Nov. 1, Pro Musica Antiqua from Brussels (Safford Cape, conductor, and composed of Francine Dandoy, soprano; Jeanne Deroubaix, contralto; Herman Gazendam, tenor; Franz Mertens, tenor; Albert von Ackere, bass; Silva Devos, recorders; Janine Tryssestone, tremble viol; Arthur Dirkx, tenor viol; Fernand Terby, tenor viol, and Michel Podolski, lute), offered a program of music from the 13th to the 16th centuries. Like the famous laces originating in that city, their music-making is of the most refined and sensitive kind. It is of pastel colors in sound, a living monument to the music written in the Middle Ages, but due to its genuine thematic content and artful craftsmanship still enjoyable to 20th-century ears.

Vocal and instrumental compositions by nameless masters and of composers only known to musicologists in the devoted and artistically perfect delineation of these artists become fascinating concert material, enchanting in melodic beauty, impressive in contrapuntal design. Also proven by this concert was the influence this music exerts upon certain contemporary composers such as Hindemith. Far from being of just educational and musicological interest, the afternoon's program was a delectable experience of music which remains alive through the ages, a testimonial to the splendor of yesteryear due to the faithful effort of musicians of today.

H. W. L.

Rolf Persinger, violist, Oct. 25, E.—Tonal clarity and smooth legato were high peaks of the recital. Rolf Persinger played his viola with flexible sureness while not restricting the warm deep quality of the instrument. With Brooks Smith as co-artist, the enjoyable program included Beethoven's Notturno, op. 42, for viola and piano; the Ernst Block Suite and Hindemith's Sonata, op. 11, No. 4. Revealing a wide range of repertory for viola and piano, Mr Persinger listed Benjamin's Britten's Lachrymae, op. 48 (Reflections on a song by Dowland) and three delightfully atmospheric pieces by Vaughan Williams.

M. C.

JAN SMETERLIN returned in a New York recital.

Jan Smeterlin, Oct. 26, E.—Just returned from a three months' tour of western Europe, where in Holland and England he had played before sold-out houses, the distinguished Polish pianist enchanted his admirers with his exquisite art. Three works made up his program, chosen with the taste of a distinguished musician and played with the distinction of fine and sensitive artistry. Schubert's Sonata No. 10 in B-flat major opened the list. Mr. Smeterlin played the work with great romantic feeling, sometimes even overstressing this element to the neglect of the strict classic design. But the audience gratefully accepted the graceful lyricism of Smeterlin's conception. In Scriabine's Fifth Sonata, op. 53, the artist elicited from the piano the multi-colored facets of this harmonically and rhythmically oscillating work. Its impressionistic colors and shimmering hues and nuances were conveyed with greatest understanding and to fullest effect. Chopin's 24 Preludes, op. 28, made up the second half. Mr. Smeterlin is well known as an authoritative interpreter of Chopin, and his readings re-affirmed this reputation. The wealth of shadings, the intimacy of conception and the technical sensitivity with which he played the opus made his performance a memorable event.

H. W. L.

Wanda Krasoff, pianist, Oct. 28, 8:30—A recognized soloist with major symphonic orchestras and in her own festival, broadcast and recital tours, Miss Krasoff disclosed excellent schooling, performance experience and good interpretation of differing styles. Her feeling for the classical school was sound, as exemplified in the Vivaldi-Bach Concerto, the A major Mozart Sonata and the Sonata in D minor of Beethoven. The pianist appeared less in the mood of the Bartok and Villa-Lobos modernity, though these pieces were played with telling rhythmic intensity. The Chopin Barcarolle, also programmed, was completely charming.

M. C.

Eunice Eaton, Oct. 29, E.—This young American pianist, at her fifth Town Hall recital, offered a mainly lyrical list enjoyed by a good-sized, appreciative audience. At times tempi unevenness entered into otherwise competent playing by a musician of indubitable talent and experience, though her poetic gifts were constantly to the fore. Crisp, accurate technique and unforced singing tone are valuable assets of this pianist. Miss Eaton's program contained the Sonatas in E major and D major, Scarlatti; Siciliana, Pampani-Philipp; Prelude and Fugue in E minor and Three Songs Without Words, Mendelssohn; the post-Romantic Sonata in F minor of Howard Ferguson; Nocturnes, op. 27, C sharp minor, D flat major, and Prelude in B flat minor, Chopin; Three Preludes, by Oliver Messiaen; and Wiener Blut Waltz, Strauss-Hughes. Encores were added.

H. I. B.

Alyne Dumas Lee, Nov. 1, E.—At this second annual local appearance, the soprano presented a well-balanced, interesting program of songs which reflected not only her ability as an interpreter but also revealed a warm voice and a wide scope of dynamics. The program consisted of a first group of Purcell songs, I Attempt from Love's Sickness, When I am Laid in Earth, and Nymphs and Shepherds, followed by the Vier ernste Gesänge of Brahms. The second portion opened with four songs of Joseph Marx (Selige Nacht, Und Gestern hat er mir Rosen gebracht, Nocturne, and Hat dich die Liebe berührt). Four songs in English by Sibelius, Carpenter and Delius comprised the fourth group, and the program concluded with four traditional spirituals and What Kind of Shoes You Going to Wear? by Dett. Ralph Dodds played excellent accompaniments.

L. C.

Mary Bothwell, soprano, Nov. 2, 8:30—The Canadian-born soprano, who has been widely acclaimed for recitals of lieder, was heard in a program presenting rare and lovely songs of Schubert and Hugo Wolf. In naming only a few of the seldom heard songs one would choose of the Schubert, Verklärung, Das Rosenband, Blumenbrief, Geistertanz and Bei Dir, although Die Junge Nonne was notable for mood values. All of Hugo Wolf were exquisite numbers; favorites for this reporter were Frühling übers Jahr and Auf ein altes Bild. Added lieder included Schubert's Wohin and Wolf's Sternen mit dem gold'nen Füsschen. In closing Miss Bothwell sang Bruennhilde's Immolation from Wagner's Goetterdaemmerung with the fine style and dedicated sincerity which make her interpretations distinctive. The soprano's assets of impeccable diction, selective taste and exceptional musicality were again evidenced plus a decided gain in warm and flexible use of the lower vocal range. Paul Meyer, as accompanist, was the evening's co-artist.

M. C.

Charles Rosen, Nov. 3, E.—An extremely gifted youthful pianist, Rosen

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

ATTENTION—QUALIFIED SINGERS
For Guaranteed European Debuts
Write: I. M. G. AGENCY 550 Fifth Avenue New York 36, N. Y.
Auditions Required . . . . . Career Guidance

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

won enthusiastic acclaim in his third Town Hall recital. The well-rounded and thoroughly interesting program included two excerpts from Bach's Art of the Fugue, Sonata in C minor, op. 11, by Beethoven; Menuet sur le nom d'Haydn by Ravel; Hommage à Haydn, by Debussy; a selection from Three Compositions for piano by Milton Babbit, the Russian Dance from Petrouchka by Stravinsky, Sonatina Canonica by Dallapiccola, and three Mazurkas and four Etudes by Chopin.

Mr. Rosen's technic is secure and polished. He showed these assets in Bach's complicated fugues and the Beethoven Sonata. In the latter a more emotional approach would have added to the attractiveness of his effort. Through the whole program the accent was on virtuosity. The structure of the inner voices in the Bach fugues were no less conspicuous than was the artistry of the legato passages of the Beethoven Sonata and the Chopin Mazurkas, particularly the charming op. 56, No. 1. Brilliance characterized Dallapiccola's modern and engaging Sonatina Canonica, as well as the excerpt from Petrouchka and the Chopin Etudes. His greatly appealing interpretations, also in readings of Ravel and Debussy, prompted the audience to clamor for encores, of which there were four.

B. C.

Isabel Mourao, Nov. 4, E.—For her third New York recital in three years this attractive young Brazilian pianist offered mainly repertory fare for her instrument. But Villa-Lobos was represented by his Two Cirandas-Dansa (Miundinho) from Bachianas Brasileiras No. 4, and Festa no Serto (from Ciclo Brasileiro), both dashed off in bravura style. Standard listings included a finely played Concerto in C major by Bach-Boskoff. She also performed the Sonata, op. 31, No. 2, by Beethoven, the formidable Variations on a Theme by Paganini, Books 1 and 2, by Brahms; the Concert Etude in F minor ("La Legerezza") and Gnomenreigen, by Liszt; and the Ballade in G minor, op. 23, of Chopin. The adagio movement of the Beethoven opus received moving treatment. Miss Mourao's mood contrasts are an asset, usually to the fore. Her technical equipment did not suffice for a smooth reading of the Brahms. Chopin's Ballade brought the recital to a brilliant conclusion.

H. I. B.

Ida Krehm, Nov. 5, E.—This charming Canadian pianist again revealed sound musicianship and technical prowess before an appreciative audience. Miss Krehm brought to first American performance Alexandre Tansman's Four Nocturnes ("a Igor Stravinsky pour le 18 juin 1952") the complicated figuration of which was skillfully negotiated. It is a score in a fluent modern idiom. Scarlatti's Three Sonatas—M major, D minor and A major—opened the recital, followed by Schumann's Intermezzi, op. 4. Scriabin's Fifth Sonata; Norman Dello Joio's Third Sonata; Debussy's Three Preludes-Minstrels, La terrasse des audiences du clair de lune and Feux d'artifice, completed a well-contrasted list, to which several encores were added. Miss Krehm's best effort, in this reviewer's opinion, was in the Scarlatti Sonatas.

H. I. B.

CARNEGIE RECITAL HALL

Ellen Sobel, Oct. 23, E.—The youthful coloratura soprano has been endowed by nature with a fine, well-trained voice and musical perception. She was not content to sing the usual repertoire, but paid her respects to contemporary fare, choosing novelties with laudable taste. Especially in the first New York performance of Ibert's Deux Stèles Orientales, Miss Sobel sang with great warmth and musicality, producing a crystalline soprano of beauty and distinction. Other New York "firsts" were Richard Franko Goldman's My Kingdom, and Seymour Barab's The Rivals and Harvester's Song. Emanuel Balaban was the sympathetic accompanist, and Samuel Baron assisted on the flute in the Ibert songs. There was cordial and justifiedly warm applause.

H. W. L.

Helen Bowman, Oct. 25, A.—An innately sweet vocal timbre and an evident background of music study were assets in Miss Bowman's recital. The program was made up of pleasant, familiar songs, often used today as teaching material. The soprano showed expressive talent which seemed worthy of better technical training and a more distinctive song list. Alfred Landis was the accompanist.

M. C.

Helen Rice, N. Y. debut, Nov. 1, E.—One of the most gifted young singers heard of late sang a program which gave testimony for the musicianship of the artist. Miss Rice began with Despina's aria from Cosi fan Tutte, and two songs from the same composer, following them with two songs by Brahms. She showed a fine voice, remarkable vocal training and exquisite musicality. The rest of the program was devoted to contemporary music. Three songs by Hindemith, two by Milhaud, three by Ibert and a group of songs by David Diamond, Lehman Engel, Rebecca Clarke, Samuel Barber and Peter Warlock were heard. The soprano's excellent diction and genuine understanding of the texts enabled her to provide well-projected interpretations. Her audience gave enthusiastic applause, to which she responded with encores. The sensitive accompanist was Philip Fradkin.

H. W. L.

Nikolaidi Ill, Cancels Concerts

Elena Nikolaidi, contralto, was brought back to New York in a chartered plane from Winnipeg, where she had been stricken with appendicitis. Her immediate concert engagements were postponed pending the results of treatment in Manhattan.

MARILYN DUBROW, 11-year-old violinist, plays for her teacher, Arved Kurtz, violinist and director of the New York College of Music, prior to her appearance as soloist at the first Carnegie Hall Philharmonic-Symphony Young People's concert on Saturday morning, Nov. 28, when she will be heard in a concerto with the orchestra, under the baton of Wilfred Pelletier.

Waukegan Orchestral Concert

WAUKEGAN, ILL.—The Waukegan Philharmonic Society gave the first concert of its 18th year in the High School Auditorium on Oct. 23, under the baton of its present conductor, Rudolph Reiners, a first violinist of the Chicago Symphony, who also conducts the touring group of the Sinfonietta, and the Peoria Symphony. Guest artist of the opening program was Rudolph Reuter, pianist, playing the Rubinstein Concerto No. 4 with dash and brilliance. He was called on for several encores. Orchestral numbers were by Beethoven, Wagner, Strauss and Smetana, and a chorus under Elmer Calquist sang compositions by Palestrina, Handel, Gibbs and others.

M. G.

Opera for Milk Fund Planned

The first performance this fall of Il Trovatore, on the evening of Dec. 2 at the Metropolitan Opera House, will be given as a benefit for the Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is founder and president. Included in the cast will be Zinka Milanov, Kurt Baum, Robert Merrill, Nicola Moscona and others.

Here is

YOUR INVITATION

To Inquire about Participation in

THE PROGRESSIVE SERIES PLAN OF MUSIC EDUCATION

Created by 54 Noted Musicians Solely for The Private Piano Teacher

Tested Lesson Plans
Teacher Workshops
Correlated Theory Program
Superior Teaching Materials

•

AFFILIATION BY APPOINTMENT ONLY

Career Teachers with acceptable music backround and active classes are invited to inquire about Appointment and Teaching Authorization.

No fee for appointment

•

For Additional Information Write:

Progressive Series Plan

Dept. C, Box 233, St. Louis 5, Missouri

**Progressive Series Teachers are located in every state and 14 foreign countries*

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, INC.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

LJUBA WELITCH SOPRANO

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

RADIO, TELEVISION

By Henry W. Levinger

Carmen Scenes in Color Video

The first color telecast of a major opera was presented Oct. 31 (5:50-6:30 p.m. EST) when 200 invited guests in specially built booths at the Center Theatre in New York watched a performance of scenes from Bizet's Carmen by the NBC Television Opera. Sent out in compatible color so that the showing could be seen across the country in high-definition black and white, the telecast of this opera (two years ago performed in black-and-white by the same group) was a historic event in the development of television.

The visual aspects of the show, in the vivid colors, made a most favorable impression. The pictures appeared with convincing colors and their contrasting shades were an asset to the production. Television in its initial stages of color development has already advanced to the point at which the color movie finds itself today.

The production was prepared by the NBC Television Opera Theatre's staff, with Samuel Chotzinoff as producer, Peter Herman Adler as music and artistic director, the excellent Kirk Browning as director, and Barry Wood as the executive producer of the color part of the performance.

Drastic Cutting Deplored

As an operatic production, the success of the event was debatable. Granted that it is impossible to give the whole opera during one hour; and that the device (used also in the earlier production) of having the action develop in flashbacks as Don Jose writes a letter to his mother from the jail where he awaits execution for the murder of Carmen, is ingenious. What appeared, however, was not Carmen, as we know it from the operatic stage, but scenes from Merimée's novel with incidental music taken from Bizet's opera. Don Jose, magnificently sung and well played by Robert Rounseville, in this version is not more than a disappointed lover who kills the unwilling object of his desires. With Micaela cut out, and with the conflict of Don Jose between his infatuation for the gypsy girl and his real love for her and his mother removed, the story loses in human appeal and the score is deprived of some of its most moving musical numbers.

Vera Bryner as Carmen had the temperament for the part and was visually appealing. Her vocal delivery, perhaps owing to the technical difficulties of coordinating orchestra and stage, suffered from inconsistency and was not always true to pitch. Warren Galjour as Escamillo had not much to sing beside the Toreador Song which was placed in the last scene, instead of the second, and therefore had little opportunity to show his mettle. David Atkinson was an effective Zuniga. The part of Don Jose was acted by Edward Moor and spoken by Jim Boles in the prologue, but visually this problem was overcome with imagination and the shift was not noticeable to the spectator. Frasquita and Mercedes, their roles cut to the bone, were well represented by Hadja Witkowska and Emalina de Vita, Teresita, Fernando Ramos, Vickie and Frankie Vega were the dancers in the effective ballet scenes.

The visual pleasures in this case were greater than the aural, but on the whole the performance was another milestone in the development of the medium. It proved that opera in color television can be excellent entertainment. H. W. L.

RADIO NOTE BOOK

NBC: A remarkably successful venture was the filmed interview with Wanda Landowska at Home, telecast, on Oct. 23. It marked the 30th anniversary of Mme. Landowska's first RCA Victor recording, and was the sixth in the "Elder Wisemen" series and the first about a woman. . . .

Contrary to information contained in this column on Nov. 1, Tikhon Krennikow's Symphony No. 1, performed by Peter Herman Adler with the NBC Symphony in its summer series, was not a first American hearing. That was given by Leopold Stokowski with the Philadelphia Orchestra in 1936. The initial radio hearing in America was conducted by Izler Solomon with the NBC Symphony in 1942. Mr. Solomon also led the work on several other occasions in 1948.

CBS: Twentieth Century Concert Hall, presented in cooperation with the American Composers' Alliance and produced and directed by Oliver Daniel with Leopold Stokowski conducting, on Nov. 1, featured Carl Ruggles Portals and Vaughan Williams' Fantasia on a Theme of Thomas Tallis. The following broadcasts will be conducted by Alfredo Antonini. . . . Nell Tangeman appeared on The Music Room, singing two works by the Fulbright Award winner Ned Rorem on Nov. 8; the young Italian pianist Glauco d'Attili was the featured artist. . . . A Toast to the "Met" highlighted Ed Sullivan's Toast of the Town on Nov. 8, when the full hour television broadcast originated from the Metropolitan Opera House. Risë Stevens, Richard Tucker, Hilde Gueden, Cesare Siepi, Robert Merrill and Roberta Peters were among the luminaries appearing in the broadcast, which took the viewers backstage for a glimpse of the activity in the famous house as its company rehearsed for the forthcoming season. Also participating were the Metropolitan Opera Orchestra and chorus. . . .

WOR: The Deems Taylor Concert will bow over MBS, Nov. 16. Mr. Taylor will comment on the musical selections and tell anecdotes of their composers. . . . On Nov. 1 the Oklahoma City Symphony offered the Coronation Te Deum by William Walton, written for the coronation of Queen Elizabeth II last June. . . . The series Symphony for Youth opened on Oct. 15 with the Los Angeles Philharmonic Orchestra under Alfred Wallenstein. . . .

WQXR: The voice of the Swiss conductor Ernest Ansermet bringing greetings to his audience on his 70th birthday was heard on a Switzerland program on Nov. 11. The five-minute talk was recorded in Geneva for the occasion. . . . On Nov. 8, the luncheon of Friends of the Philharmonic was broadcast from the Grand Ballroom of the Plaza Hotel. Anna Russell, concert comedienne, and Nicole Henriot, French pianist, were the artists heard. . . .

WNYC: On Oct. 25, the American premiere of the Prix Italia opera, Outward Bound with Columbus, by Riccardo Nielsen and Alessandro Piovesan, was given. Musically the piece proved disappointing, being more a play with music than a musico-dramatic work.

RALPH FARNSWORTH, winner of the Alice M. Ditson Opera Workshop Scholarship at Columbia University, will leave the current Broadway run of Guys and Dolls to prepare for dramatic tenor roles on the operatic stage. A "graduate" of American Theatre Wing, Mr. Farnsworth has in his histrionic experience Finian's Rainbow, the Amato Opera Company, the St. Louis Summer Opera. His winning aria this October was E lucevan le stelle, from Tosca, and he will be heard in the Columbia production of The Beggar's Opera.

Preview of "Album" Tour

WORCESTER, MASS.—On Oct. 19, this city had a "preview" of the current program of the American Album of Familiar Music, which began its nationwide tour on Oct. 27 in Marshfield. The group made a brilliant showing. It consists of an orchestra, an octet of male singers called The Henchmen, and three vocal soloists, Vivian Della Chiesa, soprano; Earl William, tenor, and Michael Roberts, baritone, and Ernest Ulmer, who was featured pianist in Addinsell's Warsaw Concerto. The ensemble offered fine entertainment, as separate units and as a team. The Henchmen had both drama and comedy in their numbers, which included They Called the Wind Maria, Joshua fit de Battle of Jericho, and There's Nothing Like a Dame, and the soloists gave able and spirited account of their assignments. The audience signified with hearty applause their appreciation of the musical finesse and genial atmosphere of the evening. D. F.

Music and Art Festival Held

The first Music and Art Festival was held during the past summer at Happy Hilltop, the farm of Doris Hevener Bolvig and Lawrence Turner, at Glenora on Seneca Lake in the Finger Lake region of New York State, July 31 through Aug. 2, combining an art exhibit with musical programs, and attended by capacity audiences. Participating in the musical programs were: John King Roosa, violinist and pedagogue; Emily Franz, violinist, teacher and radio artist; Doris Hevener Bolvig, concert and radio pianist; Lawrence Turner, bass-baritone; Catherine Elliott, harpist; Jack Kilty, baritone, former leading singer of Oklahoma and Carousel and of TV productions; and an instrumental ensemble from the Roosa Music Camp of Glenora. Paintings were shown by Mabel Leupelt, Ilse Halle Scheer, Murray Olmsted, Edythe Strode, Lillian Clark, Mayme Peele, Frank Pelnick and Peggy Fennell. It is planned that the 1954 festival will be extended to include two weekends.

Miss Bolvig and Mr. Turner have returned to their Bay Ridge, Brooklyn, studios for the winter season. They will continue their Sunday afternoon tea programs, and, after Christmas, make a concert tour.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

A GERSHWIN FESTIVAL — Repeat Tour by General Request 1953-54
Gershwin Concert Orchestra
Augmented Orchestra of 30 Musicians; Famous Soloists; Robert Zeller, Conductor
Personal Direction: André Mertens

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

FIRST TIME IN 49 YEARS!
Guard Republican Band of Paris
(Musique de la Garde Republicaine de Paris)
72 Musicians Francois-Julien Brun, Conductor
Personal Direction: Coppicus, Schang & Brown—Sept., Oct., Nov.

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

FIRST TIME IN AMERICA!
St. Paul's Cathedral Choir
of London, England Personnel of 55
Personal Direction: Judson, O'Neill & Judd

FIRST TIME IN AMERICA!
Stuttgart Chamber Orchestra
Personal Direction: André Mertens Karl Muenchinger, Conductor

FIRST TIME IN AMERICA!
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

RETURN OF THE GREAT ITALIAN INSTRUMENTAL ENSEMBLE
Virtuosi di Roma
14 Persons Maestro Renato Fasano, Director
Personal Direction: Coppicus, Schang & Brown

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

Les Compagnons de la Chanson
(The Companions of Song) and Solo Pianist Natalie Ryshna
Personal Direction: André Mertens (10 Persons)

De Paur's Infantry Chorus
Seventh Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

Trapp Family Singers
Personal Direction: Coppicus, Schang & Brown Dr. Franz Wasner, Conductor

John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
Personal Direction: André Mertens

Leslie Bell Singers
Famous Canadian All-girl Chorus Dr. Leslie Bell, Director
Personal Direction: Kurt Weinhold

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Contributing Editors, HAROLD C. SCHONBERG, JULES WOLFFERS, BERNICE FROST, HENRY HARRIS.
Educational Consultant; Choir Music, LEON CARSON
Radio-TV, Foreign Editor, DR. HENRY W. LEVINGER
Advertising, Promotion Mgr., WILLIAM A. TAYLOR

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

NOVEMBER 15, 1953

MUSICAL COURIER REPRESENTATIVES, U. S. A. and LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46, (Hollywood 5-4467), editorial representative; Dorothy Bersin, promotion, 1746 North Cherokee Ave. (Hollywood 9-1077). BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. PORTLAND, ORE.: Erna Hoefs, 4126 S.E. Hawthorne Boulevard (Empire 7323). WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceiçao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SCANDINAVIA: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Taktoshi Kyogku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

Detroit Hails Own And Boston Players

DETROIT.—With the first two concerts of the season by the Detroit Symphony, a program by the visiting Boston Symphony, recitals by Jussi Bjoerling and by the organists Flor Peeters and André Marchal, (the latter event as part of the fourth annual Music Festival at St. John's Church), recent weeks have been filled with interest.

The Detroit Symphony began its year with a standing ovation for Paul Paray, the conductor, following a spirited concert including works by Weber, Beethoven, Ravel and Debussy. It was apparent that the morale of the players is very high, and that they are unanimous in acclaim and respect for their conductor—a fact which bodes well for the season ahead. At the second concert of this organization, there was a superlative performance of the Beethoven "Emperor" Concerto with Benno Moiseiwitsch as soloist, again before a capacity audience.

The Boston Symphony appeared on Oct. 23, the day after the local orchestra got under way. Under the direction of Charles Munch, the visiting group appeared in the regular Masonic Hall series, and again the auditorium was filled—a considerable feat to supply 6,000 listeners on two nights in a city of this size. This event also was warmly hailed.

Flor Peeters, distinguished organist and director of the Royal Conservatory of Music in Antwerp, gave a recital in Birmingham, just outside of Detroit, on the same evening. Despite the stiff competition of the Boston Symphony he drew a fine crowd of lovers of organ music.

The fourth annual Music Festival at St. John's Church opened on Oct. 25, when a large audience heard the festival choir and a chamber orchestra perform works of Bach, Handel, Buxtehude and Fauré. Marylin Mason, organist of the University of Michigan, played the continuos.

André Marchal, the renowned blind organist of St. Eustache in Paris, gave the two remaining concerts of the festival and was acclaimed for his musicianly performances. The festival concerts included some members of the French Consulate staff and noted musicians in the audiences.

The Pop Concerts by the Detroit Symphony under Valter Poole were also opened during this period. The song recital by Jussi Bjoerling was another distinguished event, marked by warm vocal endowments and a program of interesting variety.

Among the regular events are the organ recital series at St. John's Church every Sunday at 4:30 p.m., and the concerts of the Jewish Community Center under the direction of the composer Julius Chajes. AUGUST MAEKELBERGHE.

DISNEY MUSIC IN EDUCATIONAL FIELD . . . L. to r., Fred Raphael, vice-president of the Walt Disney Music Company; Ardella Schaub, past president of the Music Teachers Association of California, and Lila Blackburn, assistant to Mr. Raphael. The occasion is the signing by Miss Schaub of a contract with Walt Disney Music Company, subsidiary of Walt Disney Productions, for arranging the music for Mickey Mouse Songbook, the second publication of this company in the music education field. The first is a simplified piano solo book, Songs From Walt Disney's Cinderella and Peter Pan, featuring five songs from each of these pictures.

Liberty District Day Held

The New York, Pennsylvania and New Jersey Federations of Music Clubs observed Liberty District Day on Oct. 28 at the Henry Hudson Hotel, honoring American Musicians and Composers and Mrs. Ronald A. Dougan, executive vice-president of the National Federation. Dr. Abraham W. Binder, chairman, sacred music, NFMC, gave the invocation, and other speakers were Mrs. A. Stuart Carpenter, Mrs. Robert M. Fisher, Doris Allbeen Humphrey and Mrs. Dougan. Madeline Wiegand, auto harp, with Ruth Bradley, composer-pianist, Joan Brainerd, accompanied by Eugene Bossart, and John Sant' Ambrogio, cello, with Jack Ervin at the piano, gave a musical program, and a forum on American music introduced in discussion Dr. George Volkel, Charles Jones, Robert MacGimsey, Samuel Antek, Dr. Merle Montgomery, and Sylvan Levin. Morey Ritt concluded the program with piano numbers by Bach, Barber and Brahms.

St. Louis Conductor Begins 23rd Year

ST. LOUIS, MO.—Vladimir Golschmann began his 23rd year as musical director and conductor of the St. Louis Symphony, with a brilliant orchestral program, before the largest and most responsive audience in recent seasons.

Beethoven's Leonore Overture No. 3 was followed by the seldom-played symphony in C major, No. 2, by Robert Schumann, which Mr. Golschmann interpreted with fine spirit and keen discernment. The modern scores in the last half included the Prelude and Dance by the Brazilian composer Mario Tavares, a stylistic treatment of dance rhythms, couched in sophisticated harmonies and intricate instrumentation; Aaron Copland's Quiet City and a suite from Prokofieff's ballet Chout, splendidly played.

The second concert pair welcomed the appearance of Dorothy Maynor, soprano, the first Negro artist ever heard with the orchestra. Artistry, keen musical perception and a vocal organ of extraordinary range and beauty, marked all of her offerings. These were O Sleep, Why Dost Thou Leave Me, from Handel's Semele; an aria from Villa-Lobos' Bachianas Brasileiras No. 5; an aria from Mozart's Cosi fan Tutte, and three songs of Richard Strauss. The unreserved ovation accorded the singer brought as encores Mozart's Alleluia and Pace, Pace from Forza del Destino.

Golschmann's accompaniments were sympathetically in keeping, and for his orchestral program he presented the Vitale Chaconne, in the Claude Levy arrangement, Mozart's G minor Symphony, and the Dances from DeFalla's Three Cornered Hat.

The first out-of-town concert by the orchestra this season was given at the University of Missouri in Columbia. A second concert is scheduled there in the early spring. The annual series of High School Student concerts, played in the auditoriums of various local High Schools, was begun under the auspices of the Board of Education.

The Principia Concert Course opened its season in Howard Hall with a violin recital by Michael Rabin. With Raymond Lambert as his proficient accompanist, the young performer was heard in the Schubert Duo in A major, Vieuxtemps' Concerto No. 4, and short works calculated to exhibit the boy's astonishing technical prowess. Several encores were insistently demanded by the capacity audience. Rabin repeated his program the following night at Principia College at Elsah, Illinois. O. C.

Year's Dance Schedules Promise Unusual Events

By Rosalyn Krokover

The YM & YWHA, which has served as the home, more or less, for the modern dance and dancers during many years, has curtailed its activities along those lines for the time being. With the exception of Walter Terry's Dance Laboratory series and the Merry-Go-Rounders delightful children's programs there have been no dance events in the auditorium so far this season.

It may be that the young modern dancers are on a sabbatical, deferring public performance until they find a fresh approach to their work that adheres to a high professional standard. Probably one of their most serious errors has been their basic philosophy of dance being limited to a means of personal expression. Modern dancers frequently have overlooked the fact that dance is an art of the theatre and needs all the trimmings.

Brooklyn Takes Over

In the meantime, the Brooklyn Academy of Music is the place one will have to go to see what is new in the dance. There will be many premieres offered in the new Theater for Dance series which opened with Sybil Shearer's new full length work on Nov. 11. Jean Erdman, on Dec. 9, has scheduled Song of a Turning World which had its premiere at the Colorado University this summer. This will be the first time it has been shown in the New York area.

Also at the Brooklyn Academy the Slavenska-Franklin Ballet, with Alexandra Danilova as guest star, will offer two New York premieres: Concerto Romantico, with choreography by Slavenska and Frederic Franklin, and I Laughed at Spring, choreographed by Boris Runanin, on Nov. 26 and 27, respectively. And on Dec. 31 and Jan. 1, Ballet Theatre will present Combat for the first time in New York. Of special interest concerning that company is the possibility of Richard Pleasant's return as director.

Ted Shawn was the guest speaker at the opening of the Academy's Dance—East and West series on Nov. 4. The performance featured the Carib Singers and assisting artists under the direction of Massie Patterson.

Markova for "Met"

Another item that not only makes news in the dance world, but also in the world of opera is the announcement that Alicia Markova will appear as guest artist in two performances of the Metropolitan Opera's production of Fledermaus on Dec. 31 and Jan. 23. This will be the first time during the last two regimes at least that a guest ballerina of such stature has been invited to make an appearance with the company. She will be partnered by Roland Vasquez, and, of course, the choreography will be that of the "Met's" ballet-master, Zachary Solov.

Petit's Ballets de Paris to Return

S. Hurok is bringing back Roland Petit's Ballets de Paris for a New York season in January. The complete repertoire and list of dancers have not yet been announced. However, Leslie Caron, who left the company some time ago for Hollywood, is back in Paris rehearsing and will assume many of the important roles, including that of the Diamond Cruncher.

Limon and Company for January

Jose Limon and his company have a week's engagement at the Juilliard School of Music, Jan. 13 to 18. The program has not yet been announced though Doris Humphrey's new work, Ruins and Visions, which was shown for the first time during last summer's American Dance Festival at New London, will probably be included.

Just in case there is still not enough dance scheduled for January, the New York City Ballet has its season tentatively scheduled to open on Jan. 5. The novelty promised by this company is a full length production of the Tchaikovsky Nutcracker. The *décor* and costumes are by Horace Armistead.

Benefit by Masonic Symphony

A benefit concert will be given at Carnegie Hall on Nov. 22, presenting the Masonic Symphony, composed of 85 musicians from the New York Philharmonic, NBC Symphony, the Metropolitan Opera orchestra and other groups, under the baton of Frederick Dvonch. Ruggiero Ricci, violinist, will be guest soloist, and the net proceeds will be for the Masonic program of rheumatic fever research.

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
325 West 28th Street • BRyant 9-7563 • New York 1, N. Y.

PAUL ALTHOUSE
Formerly Leading Tenor Metropolitan Opera
30 Years in Grand Opera
Teacher of Many Successful Singers, Including ELEANOR STEBER, Leading Soprano, and RICHARD TUCKER, Leading Tenor, Metropolitan Opera.
260 W. 72nd St., New York 23 TR. 7-3838

CLARENCE ADLER
PIANIST and TEACHER
Studio: 336 Central Park West, New York 25, N. Y. Riverside 9-4922

GIUSEPPE BALESTRIERI
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office 6604 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Cochnar, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

BIANCA SAROYA — DIMITRI ONOFREI
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Dolores Wilson, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Helen George, Selene Smith, Nicky Carruba, Maurine Norton.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL MARGOLIS
Only Voice Teacher of ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE NESSI
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." N. Y. Times.
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." N. Y. Herald Tribune.
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — MICROPHONE, RECORDINGS

ROSALIE MILLER
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-8475

SILHOUETTES By MARY CRAIG

Rossi-Lemeni Tells of His Various Mephistos

At long last, the seldom-mentioned demon who stalked through Victorian drawing rooms will visibly appear in all the 19th century splendor of silk hat, white tie and tails when the time-shifted Faust is presented on the opening night of Nov. 16 at the Metropolitan Opera. Chosen to portray the distinguished figure is handsome young Nicola Rossi-Lemeni, who comes to New York with headlines of acclamation from European, South American and West Coast American press for his vocal and histrionic gifts.

Rossi-Lemeni without benefit of costume makes an impressive figure with his just-off-the-blond good looks, over six feet of height and spontaneous, genial smile. Alas for the Junior Leaguers, he has his beautiful young wife, Victoria Serafin, with him; not to be ignored, he is also well guarded by a dachshund named Susie, who bites!

With clarity and intelligent discrimination Rossi-Lemeni draws contrasts, parallels and conclusions from the various Mephistophelean characterizations he has given. "I do not find this new idea of Mephisto too far from the original," he said. "True, the old tale is medieval and the opera has always been staged with a 15th century background. But the Gounod music, in its romantic flow and color, is definitely of 19th century vintage. It is of that epoch; and although Faust is a period piece, I do not believe it will lose in impact by the change of century. It may gain by becoming an exceptional presentation.

"For me, this Mephisto gathers an added suaveness, a subtlety lacking perhaps in the more standard version. He is an elegant figure, a man of the world,

19TH CENTURY DEVIL . . . Mephistopheles as portrayed by Nicola Rossi-Lemeni in opening night performance of Faust at the Metropolitan. The action has been moved forward scenically to the time of Gounod's own music.

a great gentleman in the rigid black and white formal attire, with a flashing touch of lining scarlet.

"Usually I design my own costumes," the basso continued, "My 15th century Mephistopheles in the Gounod work wears differing grey shades for most of the action. He is a dominating shadow but not an actual person. In the customary Garden Scene, in garb of green and blues, he becomes the Spirit of the Night.

"Quite contrasting is the Boito Mephistopheles. Here is no melodrama, romance figure, but instead a great personage, a prince of evil, with voice and action on a grand scale. I clothe him in black and gold like a king; and in one act, when he evolves as completely unhuman, as Lucifer, the tremendous Fallen Archangel, he is stripped to light-catching silk tights and great bat-wings.

"Basically, the various Mephistos differ little; the character must always be drawn with great sweeping lines, always dynamic despite the difference in texture."

Wide-Travelled Basso

Of Russian-Italian heritage, Nicola Rossi-Lemeni is naturally equipped with stage and linguistic gifts—he sings in six languages. Besides his splendid vocal work (and the avocational designing of costumes and sets) he has directed performances in Europe and South America.

His 1946 debut in Venice, when he was in his early twenties, opened the career which has been auspicious and far-flung. La Scala of Milan, London's Covent Garden, the Teatro Colon of Buenos Aires, the Municipal Opera in Rio de Janeiro, the San Francisco, Mexico City audiences have applauded his Don Giovanni, his Boris Godunov, King Philip in Don Carlo, and other great roles—including Emperor Jones (his English is very good!)

Rossi-Lemeni counts the performance of Bloch's Macbeth as one of his most enjoyable assignments. "It is a grand score," he said, "The text is powerful, incorporating much of the Shakespearean poetic word flow, and the action holds thrilling climactic moments. I must confess," he continued, "I like real drama on the lyric stage. For example, there are many, many performance of Rossini's Barber of Seville—gay, sprightly and entertaining. But why is the composer's great Moses score neglected? And his magnificent setting of the William Tell story? These translate exceptionally well into English and should be of value in the opera houses of this land."

After the New York opening, with a new Mephistopheles of devilish depths of appeal, the enthusiastic artist may probably be permitted to list his own first roles preference!

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 344 W. 72 St., N.Y.C. 23 EN. 2-4068

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18.... LO. 5-3249 / LO. 4-2717

EDGAR SCHOFIELD
Voice Building — Repertoire — Coaching
Studio: 50 W. 67 St., N. Y. C. 23 TR. 3-7715

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

LEONARD PETRI
TEACHER OF VOICE — NYSTA-AGMA
N. Y. ACADEMY OPERA WORKSHOP
Hotel Ansonia, 73rd & B'way, Studio 5-109, N.Y.C. TR. 7-2027

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 - Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
40 W. 70 St., N. Y. C. 23 SU. 7-6768

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

Alfred HOPKINS
TENOR — TEACHER of SINGING
STUDIOS: NEW YORK CITY and NEWARK, N. J.
For audition, write 201 W. 77 St., N. Y. C. — TR. 4-2362

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice - Repertoire - Stage - NATS
2201 Eutaw Pl., Balt. 17, Md. — Rm. 710, 119 W. 57 St., N.Y.C.

MADELEINE d'AURIAC Concert and Opera Soprano
Presents new language method for perfect French and Italian in Speaking and Singing
708 Carnegie Hall, N. Y. C. Phone: Great Neck 2-10165

THE CHOIR CORNER

By Leon Carson

ORGANISTS AND VOICES

The question of how much the choirmaster or the organist who directs a choir should know about the vocal phase of his work is constantly coming to the fore—for obvious reasons.

Every choral director should have at least an adequate knowledge of the vocal instrument, its workings, and especially its limitations. Though this has been urged before now in the present column, it is timely to repeat it because many of those charged with the responsibility of directing ensemble singing by young people have no experience of voice physiology or individual use of this organ.

This does not mean that the choral conductor needs to be a vocalist himself, but that he should be in a position to demonstrate the correct and incorrect manner of vocal production, and be able to classify individual voices. He should also know exactly how much pressure (as to demands for loud volume and pianissimo, as well as the length of rehearsals) can be placed on young and often immature singers without damage to the vocal equipment.

Normal tonal production, which includes the use of a natural vibrato, is at all times of utmost importance to the welfare of the individual singer, and for the success and effectiveness of ensemble work.

Attention, AGO!

The American Guild of Organists, with its high standards of all-round competence for its members throughout the country, is in a strategic position to stress this factor as a vital one. Apropos, this organization recently brought out an excellent list of textbooks suggested for reference and study by those about to take its examinations for Associate and Fellow. Missing, however, was any book with direct or exclusive bearing on the factor of vocal knowledge, voice anatomy, and the psychology of singing.

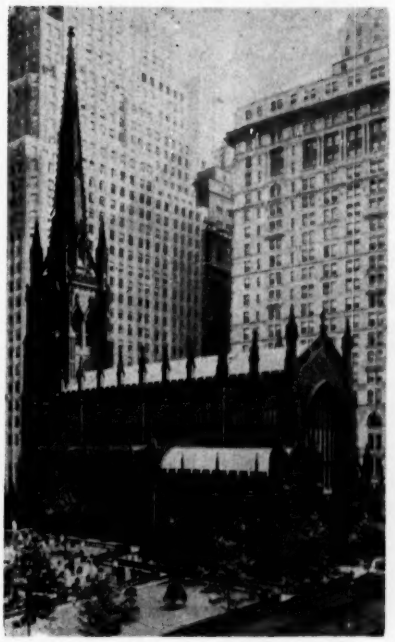
The link between the art of the church organist and that of the human voice is such a strong and important one that it should be stressed in the field of the instrumentalist at every possible time.

Choral and Organ Notes

At Choral Evensong at St. Paul's Chapel, Columbia University, on Nov. 8, the featured music under the direction of Searle Wright, organist and choirmaster, consisted of works by Stravinsky, Williams, Gibbons, Tchaikovsky, Ives and Peeters. Soloists were Pamela Munson, alto; Henry Timmerman, tenor; Edmund L. Tompkins, bass. Mr. Wright also gave a recital of organ music on Oct. 22, featuring compositions by Bach, Cabezon, Sessions and Karg-Elert. . . .

At Calvary Church, New York, the Feast of All Saints was celebrated at Choral Evensong on Nov. 1 by a service of music which included Brahms' Song of Destiny (first part) and the Fauré Requiem. Soloists, Amy Friedell, soprano; Franklyn Neill, bass; Dorothy Mintz, violin; Lucille Lawrence, harp; David Hewlett, organist and choirmaster. . . .

Flor Peeters, organist of the Metropolitan Cathedral, Malines, Belgium, played works by Buxtehude, Bach, Tournemire, Bingham and himself at the Central Presbyterian Church, New York, on Oct. 18. . . . David Hewlett, of Calvary Church, New York, will be heard in an organ recital on Dec. 6. . . .



TRINITY CHURCH, NEW YORK

The Mozart Requiem was performed by the Chancel Choir of the Madison Ave., Presbyterian Church, New York, on Nov. 1, under the direction of Robert B. Lee, conductor, with Dorothy K. Lee at the organ. Soloists, Jean Swetland, soprano; Dorothy Egen, contralto; Donato Bracco, tenor; Floyd Worthington, bass. . . . On Nov. 4, at the Church of the Ascension, New York, music for solo voices and organ by Schütz, Couperin, Buxtehude, Sweelinck and others was given by Russell Oberlin, Charles Bressler, Louie White and Vernon de Tar. . . .

Robert Arnold was heard in organ recitals at Trinity Church, New York, on Nov. 2 and 6. His programs included works by Bach, Schubert, Brahms, Maleingreau, Dunstable, Buxtehude, Humperdinck, Purcell and Nevin. . . .

Canterbury Choral Society Heard

Under the auspices of the Canterbury Choral Society a special service of music was given at the Church of the Heavenly Rest, New York, on Oct. 18, under the direction of Charles Dodsley Walker. The program consisted of the Buxtehude motet Cantate Domino and his cantata for soprano, strings and organ, Sicuto Moses; Handel's Concerto No. 6 in B flat major for organ and strings; Saul and the Witch of Endor, a Biblical scene for soprano, tenor and bass, by Henry Purcell; Der Herr ist mein Licht (Symphonia Sacra) of Schütz for tenor and baritone. Soloists were Janet Hayes and Toni Arnould, sopranos; James Foglesong, tenor; Richard Chapline, bass; Marion A. Engle, organist.

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

For Mixed Voices

TEACH ME, MY LORD, by Noble Cain. John Church Co., (Presser), Bryn Mawr, Pa., 18c.

A prayer for SATB, with optional accomp. for piano or organ. Text anonymous. Music simple in pattern and melodious throughout. No soli. Easy singing range. For general service. 6 pages.

WHEN CHRIST WAS BORN OF MARY FREE, by David H. Williams. C. C. Birchard Co., Boston, 15c.

An unusual Christmas anthem built around quaint, traditional 15th century text, for SAATB a cappella. Rehearsal accomp. The spirit throughout is cheerful and the music melodious and in flowing style. Suitable for average choir. Range normal. Perf. time, approx. 1 min., 30 sec. 4 pages.

FROM GOD SHALL NAUGHT DIVIDE ME, by Heinrich Schütz. Theodore Presser Co., Bryn Mawr, Pa., 15c.

This fine old music of Schütz (1585-1672) has been well edited by Karlheinz and Irene Funk, with text from the Lutheran hymnal, translation by Catherine Winkworth. A cappella. 3 verses. Suitable for general service. Easy vocal range and tessitura. 2 pages.

JESUS, MY UNDYING FRIEND, by John Leo Lewis. Oliver Ditson Co., (Presser), Bryn Mawr, Pa., 15c.

A short, well-written anthem for SATB, with fine religious feeling. Text by Marion James. A cappella. Rehearsal accomp. Normal tessitura. No soli. Suitable for general or communion service. 3 pages.

LIFT UP YOUR HEADS, O YE GATES, by N. Lindsay Norden. J. Fischer & Bro., N. Y., 18c.

A stirring, martial anthem in good musical form, for SATB with familiar text from the Psalms. Organ accomp. All vocal ranges normal. Suitable for average chorus use in general or festival service. 4 pages. Perf. time, 1 min., 10 sec.

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING—WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, *President*
87th Year
64 East Van Buren Chicago 5, Illinois

Chicago Symphony Concerts Appeal

By René Devries and Dosha Dowdy

CHICAGO.—With a month of consistently fine concerts under Fritz Reiner's direction behind us, Chicago Symphony Orchestra audiences feel on still surer ground as programs full of interest are brilliantly presented.

Midweek and Tuesday afternoon audiences heard works ranging from Mozart to Prokofieff, and Guiomar Novaes playing the Schumann Concerto and the Beethoven Fourth Concerto as if she were creating the music. So personal, so extremly musical and so deft were her performances as to obviate all sense of mechanics. Reiner's collaboration was masterly, giving sensitive symphonic treatment to the orchestral portions.

The purely symphonic works programmed were Tchaikovsky's fantasia, Francesca Da Rimini, Debussy's Iberia, Reiner's arrangement of music from Act I of Tristan and Isolde, Mozart symphonies in C Major (K.435) and E. Flat Major (K.543) and the Prokofieff Seventh, given its first performance here at these concerts. Though we had not expected to hear Prokofieff's genius fully unleashed in the Seventh, his last work, we were surprised to hear music with so little of the composer's stamp, often banal, and lacking resemblance to a symphony.

Clarity, vitality, and respect for style were characteristics of Reiner's readings of the Tchaikovsky, the Mozart and his own arrangement of the Wagner, well proportioned, and stirring in part, but ending with an anti-climax disappointing to us.

Fine Arts Quartet Opens Series

The Fine Arts Quartet, now in residence at Northwestern University, gave the first of this season's concerts in the downtown series, in well filled Fullerton Hall, Oct. 28. The event marked the world premiere of Victor Babin's Trio in D for piano, violin and cello, with the composer at the piano. The novelty, well interpreted, was received with generous applause. It has definite purpose, one feels, throughout its four movements, the last of which we liked best though the previous ones are provocative, thoughtful, and constructed of sombre atonalities. The final one bubbles with melody and ends in a burst of communicative enthusiasm. The Trio is predominantly Russian, in idiom though with more cacophony employed than melody. All in all, the work kept listeners on the alert to appreciate it fully on first hearing. This listener would welcome many other opportunities to hear it.

The new work occupied the place of honor between Haydn's Quartet in B Flat ("Sunrise") and Beethoven's No. 1, Op. 59, in F, played with the finesse and musicianly interpretation always associated with the Fine Arts Quartet.

St. Paul's Cathedral Choir Heard

The St. Paul's Cathedral Choir of London, England, now in America for the first time, gave an Orchestra Hall concert on Oct. 31. Under the direction of Dr. John Dykes Bower, organist and director, the choir sang admirably a well-chosen program of anthems and motets dating from the 17th century to present-day composers Martin Shaw and Vaughan Williams. The latter's Two Mystical Songs for Baritone and Male Chorus (words by George Herbert) were particularly impressive with Maurice Bevan, of the beautiful baritone voice as soloist. A joyous vitality infused this work, less pronounced previously in songs of Weelkes, Byrd, and others. The choir's salient features are purity of tone, clear diction, precision of attack and exemplary interpretation. Director Bower asks for little coloring, which together with more dynamic quality would make this a near-perfect ensemble.

Nelli Gardini Honored

Nelli Gardini, who has had a long and distinguished career as operatic lyric soprano, concert singer and noted teacher of voice, was honored by colleagues and friends at a testimonial luncheon in the Tavern Club, sponsored by the Mid-West Music Foundation, of which Mary Wickerham is president. Mme. Gardini, who was born in Chicago, made her operatic debut at 16, and after singing extensively in America and Europe, joined the faculty of

NELLI GARDINI
guest of honor at testimonial luncheon.

Busch Conservatory here. Later she reembarked on another tour as a leading soprano with the Sheehan Opera Company, then accepted a call from Chicago Musical College to become chairman of its voice department, occupying this post until two years ago, when she joined the faculty of the American Conservatory of Music. Among the distinguished luncheon guests were Paul Angle, director of the Chicago Historical Society, and H. Maxson Holloway, Curator of its Museum, who accepted items of historical interest presented to the Society by Mme. Gardini.

Helen Kettner's Recital

Helen Kettner gave another interesting, unhackneyed piano recital on Oct. 25 in Fullerton Hall. She is now a more mature artist with an admirable command of the keyboard—fleet fingers that enable her to play brilliantly and to achieve the "big line" as well as lovely lyrical passages. From the opening movement of Couperin's Les Faste de la grande et ancienne Menstrandise, the pianist caught the imagination of her audience and held its interest throughout the program. She negotiated easily the difficulties of the Bartok group—

JAMES BAAR
CHORAL CONDUCTOR
825 Orchestra Bldg., Chicago, Ill. AB. 4-0905

Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 MU. 4-3428

MARION HALL
PIANIST
825 Orchestra Bldg., Chicago BO. 8-2848

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

Allan KELLER
TENOR
186 Millbridge Rd., Riverside, Ill. WE. 9-9525 RI. 7-0800

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

MELNYCHYN
TENOR
825 Orchestra Bldg. Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

ESTHER PAYNE
CONCERT PIANIST — TEACHER
408 Lyon & Healy Bldg., Chicago, Ill.

LEO PODOLSKY
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: MI. 3-4186

RAISA-RIMINI OPERA SCHOOL
719 Fine Arts Bldg., Chicago WE. 9-4319
Res. Seneca Hotel, Apt. 423 SU. 7-2380

GILBERT REESE american cellist
Management
BERTHA OTT
Kimball Bldg., Chicago 4, Ill.

HARVEY **RINGEL**
Baritone Conductor
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. Austin 7-4333

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Bertha Ott, 306 S. Wabash Ave.
Booking 1953-54 Chicago, Ill.

HELEN WESTBROOK
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144

Four Dirges, the Rhapsody, op. 1, given its first Chicago performance, and the Allegro Barbaro—including the composer's complex harmonies, so that the music was clear and convincing. Miss Kettner demonstrated in Haydn's F Major Sonata and Scriabin's 5th Sonata her ability to submerge herself equally well in the spirit and style of various forms and periods. Other commitments prevented this reviewer from hearing Schumann's Fantasiestücke, Liszt's La Legerezza, a Toccata of Burrill Phillips, and Robert Palmer's Toccata Ostinato.

Florence Price Memorial

A program in memory of the late Florence B. Price, Chicago composer, was given by the Musicians Club of Women (Esther Ament, president), of which she was a member, on Nov. 2nd in Curtiss Hall of the Fine Arts Building. Mrs. Price's Violin Concerto No. 2, beautifully played by Minnie Cedargreen Jernberg, with Irene Pierson at the piano, was the featured number. A large gathering of members of the club and other friends paid tribute to their beloved colleague and friend.

Robert MacDowell on Tour

Robert MacDowell, young American pianist, now on a nationwide tour under NCAC, with 51 concerts booked thus far this season, will be presented on the Mertens Concerts series at the Murat Theatre in Indianapolis on Nov. 29. Later, MacDowell will play on Community Concert series in Tulsa, Okla., Mobile, Ala., and many other cities. His solo appearances with orchestra include those under Désiré Defauw, with the Bloomington Symphony, and two appearances with the Minneapolis Symphony Orchestra under Dorati during its spring tour.

Allan Keller Engagements

Allan Keller is to be soloist at the Illinois St. Andrew Society "Feast of the Haggis" at the Hotel Hilton on Nov. 28. Mr. Keller has been rëengaged for two performances of The Messiah by the Euterpean Chorus. He is a member of The Northerners and of the Theater of the Air, and appears in many out-of-town concerts for clubs and other organizations. He is the soloist with the Phillip Warner String Quartet, with which he is appearing frequently this winter and into the spring. Mr. Keller is regular soloist at St. James Church.

Lyon and Healy Recital Series

In connection with the Steinway Centennial, Lyon and Healy is presenting a number of Chicago's younger pianists in Monday night concerts. Lyon and Healy Hall was filled for the first of these events, Oct. 26, which presented John Covelli, 17, a product of the studio of Harriett Kay. Mr. Covelli has won many prizes in the past, and his consistent growth in musicianship augurs well for his future.

American Conservatory

A recent Saturday afternoon students' concert at the American Conservatory brought excellent talent from the studios of Rudolph Reuter and Charles LaBerge. Among the pianists who played especially well were Robert Morgan, Burton Scalin, and Maria Kranz. Rosalie Barry contributed to the quality of the performances by playing novelties by the Swiss composer, Frank Martin. The singers showed fine training and presented interesting music by Menotti, Debussy, as well as the Wayfarer songs of Mahler, sung by Charlotte Stuart with fine understanding and good diction. Robert Lange and Hazel Zehner made excellent impressions. Both Ann Delson and Don Miller (who accompanied the Mahler songs) were able collaborators. Mr. Reuter and Naomi West-Smith, soprano, appeared in joint recital at the Conservatory on Oct. 9 for the Gamma Chapter of Phi Beta Scholarship Benefit.

Robert Long Artists Active

Students of Robert Long hold solo positions in various churches. Norma Williams and Delmer Schroer are at Temple Sholem; Nancy Zi and Ted Hoffman, at Pilgrim Congregational Church, Oak Park; Mary Ann Kosakowski and Warren Hays, at Methodist Temple. Mr. Hays is also tenor soloist at Temple Beth Israel; Jackson Sheats, at First Presbyterian, River Forest; Joan Volek, First Methodist, Oak Park; Keith Frame, St. Clements, Catholic; Frances Suzuki, Kenwood-Ellis; Dennis Burke, Third Presbyterian Church.

PASSED AWAY

(*Continued from page 9*)

in 1931 for a concert tour, and later took up residence there. He became conductor of the Tokyo Symphony in 1936 and led master classes at the Imperial Academy of Music there. During his European career, Kreutzer had composed a ballet, Der Gott und die Bajadere, produced in Berlin. He was also the author of many pedagogic works for the piano and had edited works of Chopin.

EMMERICH KALMAN, 71, noted operetta composer, died at his home in Paris on Oct. 30. Born in Siofok, Hungary, he studied law, but later attended the Budapest Academy of Music, became a newspaper music critic, and after writing a hit song turned to operetta. He established rivalry with Lehar and Oskar Strauss as a leading composer in this form, and his works had world popularity. Best known to Americans are his Sari, which had a long run here in 1914; Countess Maritza, containing the song Play Gypsies, 1924; and Golden Dawn, written with Victor Herbert to open the new Hammerstein Theater in 1927 Other works done here were Miss Springtime, Her Soldier Boy, Riviera Girl, A Little Dutch Girl, The Gypsy Princess, The Nautch Girl, The Circus Princess, Paris in Spring, The Devil Rider, and Marinka. Recently Kalman had finished another light opera, Arizona Lady, scheduled for production in Berne next February. He lived in Vienna until Hitler marched in, when he went to Paris; then in 1940 he took up residence in the U. S. and became an American citizen in 1946. He appeared as guest conductor of the NBC Symphony, and lived for a time in Hollywood, where several of his works were acquired by M-G-M. In 1932, on his 50th birthday, Kalman was honored with decorations from Austria and from Hungary. His first wife, Paula Dvorzak, died in 1928; he subsequently married Vera Maria Makinska, and they had three children, Charles, Lilly and Yvonne.

FRITZ HEITMAN, noted German organist, died at his home in Berlin on Sept. 7, according to recent dispatches from Germany. Since 1932 he had been organist of the Berlin Cathedral. He visited the United States several times on concert tours, the last time in 1952. Prof. Heitman was also on the faculty of the State Academy for Church Music.

COLBERT-LaBERGE CONCERT MANAGEMENT
205 West 57th Street, New York 19

PIANISTS:
JAMES FRISKIN
MIECZYSLAW HORSZOWSKI
ERICH ITOR KAHN
JEROME RAPPAPORT
MAXIM SCHAPIRO
HILDE SOMER
PAUL WITTGENSTEIN (one-armed pianist)
KONRAD WOLFF (Lecture-Recitals)

SINGERS:
PHYLLIS CURTIN, Soprano
HELEN PHILLIPS, Soprano
ALICE HOWLAND, Mezzo-Soprano
CALLIOPE SHENAS, Contralto
WILLIAM HESS, Tenor
**HANS HOTTER, Bass-Baritone
JOHN LANGSTAFF, Baritone
PAUL MATTHEN, Bass-Baritone

VIOLINISTS:
ROBERT BRINK
GIORGI CIOMPI
SAMUEL DUSHKIN
FRANCES MAGNES

VIOLIST:
PAUL DOKTOR

CELLIST:
MADELINE FOLEY

HARPSICHORDISTS:
DANIEL PINKHAM
FERNANDO VALENTI

HARPISTS:
NINA DUNKEL
ARTISS de VOLT

FLAUTIST:
DR. CARLETON SPRAGUE SMITH
(Lecture Recitals and Lectures on Many Topics)

ENSEMBLES:
AMADEUS QUARTET
BERKSHIRE QUARTET
FINE ARTS QUARTET
HUNGARIAN QUARTET
LOEWENGUTH QUARTET
QUARTETTO ITALIANO
ALBENERI TRIO (Piano, Violin, Cello)
MOYSE TRIO (Piano, Flute, Violin)
*PASQUIER TRIO (Violin, Viola, Cello)
VALENTI-WUMMER-SAIDENBERG TRIO (Harpsichord, Flute, Cello)
BRINK and PINKHAM DUO (Violin and Harpsichord)
JOANNA and NIKOLAI GRAUDAN (Piano and Cello Duo)
RENATA and HEINRICH JOACHIM (Piano and Cello Duo)
GOTHAM PLAYERS (Clarinet, Piano and Strings)
SAIDENBERG LITTLE SYMPHONY
DOUGHERTY and RUZICKA (Duo Pianists)

VOCAL CHAMBERMUSIC:
CAMBRIDGE QUARTET (Phyllis Curtin, Eunice Alberts, William Hess, Paul Matthen)
PRO MUSICA ANTIQUA from Brussels (5 singers, 6 instrumentalists)
RANDOLPH SINGERS

CONDUCTOR:
DANIEL SAIDENBERG

**Not available during 1953/54 Season*
***Member Metropolitan Opera Association*

RUDOLPH GANZ
Booking 1953-54
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

ETTA MOTEN
Concert - Lectures
Musical Dramatizations
3548 Vernon Ave. Chicago 15 OA. 4-0383

San Francisco Opera Season in Los Angeles

By C. Sharpless Hickman

LOS ANGELES.—A season strong in novelty and weak in "name" singers found the San Francisco Opera Company's 16th annual Los Angeles series dropping behind that of last year in attendance and box-office income. What proved fascinating to the connoisseur did not lure a Los Angeles public that has a penchant for the popular—a reaction doubtless nurtured by the proximity of Hollywood. The result was that the visitors barely broke even financially on a visit which usually has given them substantial profits in the past.

The seating capacity of their own elegant War Memorial Opera House is a bit too small to prove profitable even on a sold-out basis in these days of high costs, and Los Angeles' 6,500-seat Shrine Auditorium had been counted upon to make up much of the difference despite the costs of the southward trek. The potential capacity of the Shrine for 14 performances is about 90,000, but this season's attendance was only about 60,000, with many vacancies in the higher-priced orchestra seats.

These negative financial facts do not, however, create worries about the troupe's return next season, nor do they adequately mirror the quality of the season—which, though uneven, had many memorable moments. The two great triumphs were extremely contrasting works—Strauss' Elektra (which drew but half a house) and Puccini's Turandot (which won the only capacity crowd of the season). Each had the phenomenal soprano Inge Borkh in the title role.

Miss Borkh's voice impresses not only by its strength and dimension in range, but even more by its tireless facility, and freshness and tonal color. It was used with deceiving ease in the pitiless passages of Elektra, which found her portrayal as convincing in its dramatic aspects as in the vocal.

With Georg Solti the energetic conductor, and with a set by Harry Horner which skillfully added to the oppressiveness of the dramatic feeling, and with canny but simple staging by Carlo Piccinato, this production achieved a rare union of music and theatre. Margarete Klose's magnificent conception of Klytemnaestra was enhanced by a remarkable costume of crimson material which she had devised. This ballooned every time she moved swiftly, giving her a bloated appearance which fitted well with her interpretation of the sated, fear-haunted queen. Ellen Faull's convincing characterization of Chrysothemis and the able singing of Paul Schoeffler as Orestes and Ludwig Suthaus as Aegisthus also merited great praise.

IN FAR WEST . . . Ethel Bartlett and Rae Robertson, at l., duo-pianists, at a farewell party given for them by their friends and neighbors in California, Amelita Galli-Curci and her husband, Homer Samuels.

Turandot Is Brilliant Spectacle

Turandot, Puccini's unfinished piquant blend of fairy-tale pageantry and love, won wave after wave of applause from a sold-out house which obviously relished every colorful facet of the San Franciscans' magnificent production.

Fausto Cleva was in the pit to lead the limpid music with its harmonic tinges of the Orient, and again Inge Borkh had the title role, and Horner and Piccinato triumphed with their *décor* and staging. The two trial scenes—with their high steps leading up to the silver-robed figure of Alessio de Paolis' properly austere-voiced Emperor, and with their row upon row of stunningly-garbed choristers and extras—were perfectly constrasted by the darker delicacies for the settings for the other scenes.

Miss Borkh's icy voice, with its warm expressiveness full-floating in the love passages, was again a miracle of consistent support and control. Licia Albanese's poignant, beautifully-sung Liu won one of the season's most deserved and overwhelming ovations for her aria. Roberto Turrini's robust Calaf found him a first-line tenor discovery, and Désiré Ligeti's grief-stricken but dignified Timur gave this fine artist one of his most eloquent opportunities.

Werther and A Masked Ball

The other major revivals of the season were Werther and A Masked Ball—the former not heard here in a quarter of a century. Neither had much box-office appeal, but both had sound musical value, though Werther is too intimate a work to be heard to best advantage in the Shrine. Both were conducted by Tullio Serafin, whose leadership during the run (he also led Boris, Don Giovanni and Barber of Seville) was not of the legendary stature we had anticipated. He consistently inclined to a slower pace than this reviewer personally prefers, though it must be admitted that he held his orchestral and vocal forces together well, save for a few "fluffs" by individual singers who lacked sufficient rehearsal.

Werther's summation is in its love duets in the final act, and here Cesare Valleti and Giulietta Simionato were indeed eloquent. A Masked Ball did not impress as an entity as much as when the Metropolitan staged it here a few years ago on a western tour, though the individual singing of Turrini, of Cesare Bardelli as Renato, and of Gertrude Grob-Prandl as Amelia was of a high order.

Wagnerian Productions

Like Mme. Klose, who was Ulrica, Mme. Grob-Prandl obviously found herself more at home in the German wing, as she proved emphatically in her superb Isolde opposite Ludwig Suthaus as Tristan, and as Brünnhilde opposite Schoeffler's masterful Wotan.

Georg Solti conducted both Tristan and Die Walküre with fire and skill; he reminds one in many ways of William Steinberg as an opera conductor—a distinctive accolade in our honors list. In both one was transfixed by the illumination lent to the roles of Brangaene and Fricka by Mme. Klose, who is a dramatic and musical stylist of rare prescience and power. It was as though one completely understood the full importance of these characters and the meaning of their every utterance for the first time. The same might be said of Schoeffler's Kurvenal and Wotan, and of Suthaus'

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Hollywood 46, Cal. CRestview 5-6240

MARTHA DAUGHN LOCKER
DRAMATIC - LYRIC SOPRANO — CONCERT - TELEVISION - RADIO
Extensive Classical Repertoire — Unusual Song Programs of 15 Countries in Their Native Languages
EXCLUSIVE MGT.: EDNA STEWART, 9533 BRIGHTON WAY, BEVERLY HILLS, CAL. BRADSHAW 2-4920

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. Tel. GLadstone: 8375

KATE HOFFMANN
TEACHER OF VOICE — COACH
Italian — German — French — Opera — Concert — Radio
825 So. Wooster St., Los Angeles 35, Cal. CRestview 4-3732

NATHAN STEWART
VOICE TEACHER OF GEORGE LONDON OF THE METROPOLITAN OPERA ASSOCIATION
568 N. Larchmont Blvd., Los Angeles 4, Calif. GRanite 5298

superb interpretation of the third act of Tristan.

The latter's fine tenor lacks a certain ring and timbre which one might prefer for perfection, but he is a tremendous addition to the limited line of today's helden-tenors, and has the further grace of acting his roles with basic intelligence. Mme. Grob-Prandl has a huge voice of more than ordinary color, blessed by fine support. It has been years since we heard as wonderful and warlike a battle cry as the one she uttered as Brünnhilde, in which part she was more uniform an interpreter than as Isolde.

Barber with Mezzo Heroine

The season opened to a large house wiht Mefistofele, in which Nicola Rossi-Lemeni, Jan Peerce and Albanese were starred. Unfortunately late-comers spoiled much of the superb singing of Kurt Herbert Adler's wonderful chorus in the opening celestial scene. Boris and Don Giovanni also had Rossi-Lemeni in the title roles, his virile portrayal in the latter being brilliantly foiled by Italo Tajo's obstreperous Leporello. They are a wonderful team in this, as are Tajo and Salvatore Baccaloni in The Barber of Seville. In the latter work Frank Guarrera was a deft conniver for Valletti's somewhat dry-voiced Count, and Mlle. Simionato sang Rosina in its original mezzo range with warm, rich tones and captivating personality. It was a remarkable achievement, remembering the soprano characteristics of her Charlotte in Werther.

The inevitable La Traviata, Mme. Butterfly, La Boheme and Carmen rounded out the season, together with a well-danced but not always imaginatively contrived ballet performance of Beethoven's The Creatures of Prometheus, which preceded Elektra.

Albanese was most appealing in Traviata and Butterfly, being this season in the best voice we have heard in several years. A stupidly-staged Carmen and a wooden (but fine-voiced) Don Jose in the person of Brian Sullivan somewhat negated the hearty efforts of Claramae Turner in the title role, and left the honors to the Micaela of Dorothy Warenskjold, who also scored stunningly as Mimi in La Boheme opposite one of Jan Peerce's finest portrayals.

Hindemith Work in Western Bow

The only interruption in the crushing schedule of 14 operas in 14 days came with the Philharmonic Orchestra's second concert of the season—one which found conductor Alfred Wallenstein reaching one of the highest interpretive pinnacles of his ten-year tenure here.

The feature was the western premiere of Hindemith's rich and thick-textured symphony, Die Harmonie der Welt. Though it is perhaps unfair to match a radio broadcast by the New York Philharmonic with an actually-attended performance, we had the impression that Wallenstein's reading benefitted by increased clarity while at the same time having a driving force equal to that of Mitropoulos' version.

The concert opened with one of the finest Mozart readings (the Symphony No. 40) that we have ever had from Wallenstein, being consistently supple, rich and altogether elegant. It was contrasted by an ebullient and contrivedly sardonic interpretation of Till Eulenspiegel, which for orchestral color, fluency, dynamic finesse and "bite" was fit to be used as a musical Bureau of Standards measure.

CARL POST, pianist, will appear with the symphony orchestra of the Schola Cantorum, under Dr. Giovanni Camajani, at the San Francisco War Memorial Opera House on Jan. 10, in the Bach D minor Concerto. Mr. Post, business representative of Associated Music Publishers, Inc., on the West Coast, recently resumed his pianistic career at the urging of Dr. Oscar Wagner, after giving it up 12 years ago owing to an injury.

L. A. County Symphonette Concert

The Los Angeles County Symphonette, Frank Allen Hubbell, conductor, gave a concert on Nov. 5 at the Pomona High School Auditorium, presented by the Student Body of the Division of Adult Education of the Pomona City Schools. The program included numbers by Rossini, Rimsky-Korsakoff, Barber, Anderson and Rubinstein. Raphael Kramer, cellist, was soloist in the Saint-Saens Concerto No. 1 in A minor, op. 33, and the Horn Club of Los Angeles were featured in Schumann's Concert Piece for eight French horns and orchestra.

WINS PIANO SCHOLARSHIP . . . Norma Jean Nilsson, young Los Angeles actress who has been a juvenile star on radio, won the annual piano scholarship offered by Dr. Oscar Wagner, former dean of the Juilliard Graduate School of Music and now teaching in Los Angeles. Miss Nilsson won over more than 15 other entrants.

Taylor and Mayo Heard

Marilyn Taylor, soprano, and Paul Mayo, tenor, who are heard together in a wide variety of songs, have appeared jointly since their school days. Both took leading roles in operetta in high school and college, and were members of the Madrigal Singers under Dr. Charles C. Hirt at the University of Southern California. There, Miss Tayor sang in The Magic Flute with Alfred Wallenstein as conductor. Since entering on professional careers, they have been soloists with the Glendale Symphony, and, with the Church Federation, have been heard in a long list of standard oratorios, requiems and masses. They are soloists at the Rossmoyne Christian Church, where Mr. Mayo is director of music. World premieres with which they have been identified as principals include Josef Marais's African Heartbeat. The two have studied under Wilda Bernard, William Vennard and Gwendolyn Williams Koldolfsky, and Miss Taylor had a scholarship with Lotte Lehmann at the Music Academy of the West.

Bain Dayman Singers Appear

Kenneth Stevens, baritone, artist-student of Bain Dayman of Hollywood, is concert soloist with the Wayne King orchestra. Andrea Goenz, baritone, artist-student, and Georg Meador, tenor, formerly of the Metropolitan Opera, will sing on Nov. 20 at the Dayman studio.

Katherine Flowers Dance Company
American Negro Dances
from Primitive Ritual to Bebop
3501 Ninth Ave., Los Angeles 18, Cal. REpublic 2-3409

LILLIAS GILBERT
DRAMATIC SOPRANO
Opera — Operetta — Concert — Television
148 N. Pasadena Ave., Pasadena 3, Cal. RYan 1-9258

Paul MAYO - Marilyn TAYLOR
Tenor Soprano
In a Wide Variety of Songs in Concert
Mgt.: Mae Norton, Box 1008, Beverly Hills, Cal. BR. 2-2301

GRACE ANN
SCHWENNESEN
Lyric Soprano
Mgt.: Mary-V Holloway, 1641 W. 7th St., Los Angeles 17, Cal.

SCHOENFELD
ALICE—concert-violinist
ELEONORE—concert-cellist
351 N. Oakland Ave., Pasadena, Cal. SY 3-3052

VERA JEAN VARY
SOPRANO
Opera — Concert — Oratorio — Radio
1550 N. Verdugo Rd., No. 29, Glendale 8, Cal. Cl. 4-4071

The BARTHOLOMEWS
LeRoy—Teacher of Singing, Pres. Southern Cal. N.A.T.S.
Alma—Teacher of Piano
522 No. Brand Blvd., Glendale, Cal. Cl. 3-8873

VIRGINIA BYRNE
STUDIO OF VOCAL ART
3028 W. 7th St., Los Angeles 5, Cal. DUnkirk 9-7864

CHAMLEE
VOCAL STUDIOS — Los Angeles 46, Cal.
8118 Hollywood Blvd. ALSO U. S. C.

Prof. VICTOR FUCHS
Teacher of Singing
ONLY TEACHER OF IGOR GORIN
1545 No. Laurel Ave., Hollywood 46, Cal. GR. 9620

Edward NOVIS
TEACHER OF SINGING
12311 Hartsook St., No. Hollywood, Cal. SUnset 2-7257

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

MAURICE ZAM
CONCERT PIANIST—TEACHER
6217 Rockliff Dr., Los Angeles 28, Cal. HE. 3763

Salmaggi Gives Carmen

La Scala Grand Opera Association at the Brooklyn Strand Theatre on Nov. 1, under Alfredo Salmaggi's direction, presented Bizet's Carmen, with Mona Bradford in the role of the cigarette girl, Eddy Ruhl as Don Jose, Arturo Cosenza as Escamillo, Jacqueline Carmenita as Frasquita and Roy Urhausen as Morales. The performance was generally well routined, and the stage sets were attractive and appropriate. Miss Bradford as Carmen brought a certain abandon, charm and some good singing to the role. Mr. Ruhl's Don Jose was personable and well portrayed, vocally and dramatically, throughout. His singing of the Flower Song proved an excellent exhibition of tenor vocalism. Pamela Green's Micaela, Arturo Cosenza as Escamillo and Eleanor Wold's Mercedes contributed much to the evening's success. John Salvadore, Ray Urhausen and Carmine Rossi completed the cast. Enrico Leide conducted. Eva Leoni directed the street gamins' group in Act I. L. C.

Haarlem Philharmonic Concert

A recital by Nadine Conner, soprano, and Ernest and Miles Mauney, twin duopianists, opened the season of the Haarlem Philharmonic Society on Nov. 19 in the grand ballroom of the Waldorf-Astoria.

Konrad Wolff on Lecture Tour

Konrad Wolff, pianist and lecturer, is now on a five week tour of lecture recitals for the University of Minnesota, Department of Concerts and Lectures, in the states of Minnesota, Wisconsin, Iowa and the Dakotas, ending at the University of Minnesota on Dec. 3.

Hunter College Benefit

Appearing in concert at Hunter College on Nov. 21 will be Regina Resnik, soprano of the Metropolitan Opera; Beverly Somach, violinist; and Jean Murai, assisted by her instrumental group. The evening is sponsored by the Women's Aid Society for Lithuanian Jews.

MME. LUCIE LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing: A simplified System of Voice Training as crystallized from the latest developments of Phonetical Research in coordination with the Traditional Precepts of the Old Masters.
1101 Carnegie Hall, N.Y. 19; 54 Sussex Rd., Tenafly, N.J. EN. 4-9429

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C SChuyler 4-9878

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
312 77th St., North Bergen, N. J. Union 3-7281

DR. KONRAD WOLFF
CONCERT PIANIST — TEACHER
Member Faculty Westchester Cons. of Music
Also Washington, D. C. — WO. 6-9886
336 Ft. Washington Ave., N. Y. 33, N. Y. WA. 7-4622

FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri. Providence, 385 Westminster St.—Tues., Wed.
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

PROFESSIONAL DIRECTORY

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged. If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y. Tel.: CI. 7-6773

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Teacher of Piano. Matthay exponent, formerly his representative. Piano Seminar, Richmond, Va., June 15-20. 801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034.

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

MADELEINE CARABO-CONE
VIOLINIST — TEACHER
Studio 503, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

RUTH KISCH-ARNDT
TEACHER OF SINGING & INTERPRETATION
LIED, ORATORIO, EARLY MUSIC
845 West End Ave., N. Y. C. 25 RI. 9-1480

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7678

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6700

VITA BUFALO
Graduate Royal Conservatory V. Bellini, Italy
Voice Placement—Performances guaranteed
Metropolitan Opera House Studios,
1425 Broadway, N. Y. LO. 4-2717

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Heinrich Gebhard
Pianist-Teacher
33 Manchester Rd., Brookline, Boston, Mass.

Edwin Hughes
Summer Master Class, July 6-Aug. 15
338 West 89th Street, New York 24, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

MUSICAL JOTTINGS

Dr. Egon Hilbert, on Oct. 27, resigned his post as director of the Vienna State Opera, although he had been reinstated after his recent suspension. His reason was that the Government had put an official of the State Finance Ministry over him, at the direction of Chancellor **Julius Raab.** Criticism had been made that he "paid too much money to foreign guest artists." . . .

Estate of the late **Artur Schnabel** was valued at $34,932 net, in a probate granted in London, with his widow Therese named as sole executrix. . . . **Virgil Thomson** addressed the Herald Tribune Forum on the subject, Bigger than Baseball, outlining recent gains in America's professional music life. . . . **Dai-Keong Lee** is the composer of the incidental music for the successful Broadway play, Tea House of the August Moon.

The week of Nov. 9-15 was designated as "New England Opera Theatre Week" by proclamation of **Mayor John B. Hynes** of Boston, in honor of **Boris Goldovsky's** Opera Theatre, which toured the country in **Mozart's** Merry Masquerade and opened its regular Boston season on Nov. 15. . . .

Donald Legatt, British musician, was named conductor of the Winnipeg Philharmonic Orchestra and its associated chorus. . . . **Jennie Tourel** dedicated her performance of **Mahler's** Kindertotenlieder with the Amsterdam Concertgebouw Orchestra under **Van Beinum** on Nov. 5 and 6 to the memory of **Kathleen Ferrier.** . . . **Naomi Sanders Farr,** lyric soprano, winner of the NFMC 19th Biennial Young Artists Auditions, appeared with the NBC Symphony under **Jonel Perlea** on Oct. 31, singing arias from Traviata. . . .

Gianni Iaia, young Italian tenor, made his American bow in Rigoletto with the N. Y. City Opera on Nov. 5. . . . This company on its tour will visit Madison, Wis., for the first time, also appearing in Chicago, Detroit, and East Lansing, Mich. . . . **Fernando Previtali** has been named musical director of the Santa Cecilia Orchestra of Rome. . . . **Gustl Mayer,** a graduate of the Vienna Academy of Music and Dramatic Art, won first prize in an international competition for violinists held at Llangollen, Wales. . . .

Dr. Max Graf, noted critic and writer on music, who from 1939 to 1947 lectured at the New School for Social Research in N. Y., celebrated his 80th birthday in Vienna in Oct. 1. . . . **Kurt Woess,** Austrian conductor of the Nippon Philharmonic in Japan for the last two years, in December will conduct the N. Y. Philharmonic-Symphony in a concert including a work by **Yasushi Akutagawa.** . . .

ANN AYARS, operatic and concert soprano, with her father, QUIRINO PELLICIOTTI, her sole vocal teacher, whose studios are now in New York City. The lovely young artist is now on tour with the New York City Opera Company, her roles this season having been Mimi, in Boheme; the Countess in Marriage of Figaro, and Violetta in La Traviata. At the close of the fall opera schedule, she will be heard in concert across the country and as soloist with orchestras in Texas, Illinois and Florida. At the Houston, Tex., concert Miss Ayars will sing an aria from Villa-Lobos' Bachianas Brasileiras with accompaniment by eight celli.

Plans for the next Salzburg Festival, besides the premiere of the opera Penelope by **Rolf Liebermann,** include a new production of Der Freischuetz under **Furtwaengler.** . . .

The "Met" Opera Club held its 55th annual pre-season dinner at the Metropolitan Club on Nov. 5. . . . Union Theological Seminary has installed eight piano practice rooms and as many for pipe organ, at a cost of $225,000, in the tower of James Memorial Chapel. . . . **Moira Shearer** and **Robert Helpmann** will appear in the Old Vic production of A Midsummer Night's Dream in N. Y. next September, under **S. Hurok's** management. . . . **Shigeru Kaneko,** Japanese pianist, made her Manhattan recital debut at Town Hall, including in her program four preludes by her countryman **Kiyose.** . . . A festival of music by **Domenico Scarlatti** will be given at Dumbarton Oaks from Dec. 4 to 8, artists appearing include **Ralph Kirkpatrick,** who planned the programs. . . . Chuggy and the Blue Caboose, a children's opera by **Harriet Johnson,** music critic of the N. Y. Post, is to be premiered by the Little Orchestra Society in a Children's Concert this season. . . .

Frances Yeend is to sing Mimi at Covent Garden, and **Mattiwilda Dobbs** will be heard there as Sieglinde. . . . **Licia Albanese,** in addition to Butterfly, Margherita in Mefistofele and Liu in Turandot, took over Mimi and Violetta with the San Francisco Opera when **Dorothy Kirsten** had to leave the company because of the illness of her husband, **Dr. Eugene Chapman.** . . .

The fourth annual convention of the National Association for Music Therapy was held at Michigan State College, East Lansing, in October. . . . LADO, Inc., opened its 15th season by presenting **Barbara Lieberman,** violinist, this year's winner of the **Heifetz** Award at Tanglewood, in a program at the Hotel Plaza. . . . **Giovanni Martinelli** was guest of honor at a concert of rare early operatic recordings in the N. Y. Public Library. . . . Among new members of the Minneapolis Symphony is **Gloria Burkkart Cooper,** violinist, who was once chosen "Miss Minnesota." . . . **Lucile Udovick,** young American soprano from Denver, and **Peter Maravell,** tenor from the U. S., appeared in a concert with **Beniamino Gigli** at the Sistina Theatre in Rome for the benefit of the Italian Red Cross. . . .

To mark the 125th anniversary of the piano firm of that name in Vienna, a **Boesendorfer** Ring Foundation has been formed, which will award the ring annually to an outstanding living pianist; **Wilhelm Backhaus,** first recipient of it, played in a special concert of the Vienna Philharmonic under **Clemens Krauss** on Oct. 19. . . .

Oberlin College on Oct. 31 formally opened its new Brooks Hall Auditorium, a $1,200,000 modern concert hall with a curved auditorium, from a gift made by the late **Charles Martin Hall;** the designer is **Wallace K. Harrison,** chief architect of the UN Center in N. Y. . . .

The first String Quartet by **Morris Mamorsky** was premiered by the Friends of Chamber Music in New Rochelle, N. Y.; this composer also has written music for a film about a small Dutch boy's quest for the prize tulip called The Fire Bird. . . . A Suite from the ballet Jones Valley Legend, by **Paul Newell,** was played by the Birmingham Civic Symphony conducted by **Arthur Bennett Lipkin.** . . . The Music School of Henry Street Settlement established a composition scholarship in memory of **Frederick Jacobi.** . . .

Glamour Guide

ROSE RETI
Hair Stylist
Color Specialist
1 E. 53rd St., New York 22, N. Y. PL. 3-9586

joseph fleischer— world famous designers of distinctive hairpieces for men and women, invite you to solve your individual hair problems.
12 W. 27th St., New York 1, N. Y. MU. 4-6572

PORTRAIT PHOTOGRAPHY
by
Max Reichmann
818 Madison Ave., N. Y. C. RE. 4-0019

OPPORTUNITY

SUBLET 5 ROOM APARTMENT opposite Carnegie Hall. High-ceilinged studio. Steinway Grand. Luxuriously furnished. Occupancy at short notice. Six months to one year. Write Box 25, Suite 701, 119 W. 57th St., New York 19, N. Y.

Coach-Accompanist

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

Alberta Masiello BOSCO
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
725 Kimball Bldg., Chicago, Ill.
WE. 9-3456

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

MARY BOTHWELL
SOPRANO

Gyorgy SANDOR
PIANIST
The Friedberg Management, 251 W. 57th St., New York 19

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7710

OLGA EISNER
Pupils include renowned singers, teachers, here and abroad.
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MICHAEL FIVEISKY
Conducting — Coaching — Theory — Composition
Pupil of Rimsky-Korsakoff Conductor of Moscow Grand Opera
In U.S.A. with F. Chaliapin
939 Eighth Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

EUGENE LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

FRANCO AUTORI
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

AUDREY KOOPER
CONCERT PIANIST and TEACHER
1212 Fifth Ave., New York 29, N. Y. TR. 4-3182

OPERATIC ACTING
ROSE LANDVER
Studio: 325 Riverside Drive
UN 5-4122

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

NEW PUBLICATIONS

A New Scarlatti Study

Domenico Scarlatti, by Ralph Kirkpatrick (Princeton University Press, 473 pp., $10.) One of the most fascinating composers of his period, the great Domenico has found a biographer in Kirkpatrick who not only has made this master an object of thorough, scholarly study but an artist who as a performer and editor of his works has a legitimate claim on evaluating his meaning as a composer. This personal union of musicologist and performer gives the book a special spark, for Kirkpatrick, who has always had a deep interest in the composer as an object of his artistic endeavor, sees to it that the subject matter never is buried under the great volume of historical facts and technical details, but remains a living and (for the listener) inspiring creator of important music. The volume contains an exhaustive biography of the composer and discusses in many detailed chapters various aspects of Scarlatti's music. In the closing section, The Performance of Scarlatti"s Sonatas, it conveys a unique insight into the composer's work, only accessible to one who has lived intimately with this music. A masterly book, which is an important landmark in American musicology.

NEW MUSIC

For Mixed Voices, Narrator, Soprano Solo and Orchestra: Song of Affirmation, by Norman Dello Joio, is a large-scale choral work with text adapted from the poem Western Star by Stephen Vincent Benet. This is a sort of vocal symphony, with three contrasted movements, titled Virginia, New England, and The Star in the West. It is a saga of the early settlers, apostrophizing their zeal and virtues, the continuity spoken by the narrator. The writing for the soloist and chorus is atmospheric, stirring and well built in its climactic effect. The idiom is modern, and there are rollicking folk-like passages, especially in the final section. Commissioned by Cornell College of Iowa for its centenary, and premiered there early this year with the composer as narrator, it deserves wide hearing. 111 pages. Vocal score, $2.50, orchestral parts on rental. Carl Fischer, Inc.

Voice and Piano: Ten Songs by Charles E. Ives is a collection of some of the many Ives works in this genre, ranging from cryptic, tragic, humorous, folklike, to highly poetic and significant. There is a constant play of fancy; the settings, highly unconventional, include some of the more easily performed of his creations. Particularly memorable are Omens and Oracles, and Forward into Light, the latter from a cantata, The Celestial Country, while others are brief descriptive pieces. Most are for medium voice, with a few for high or low ranges. Peer International Corp., N. Y. $1.75 in U. S.

Walk Slowly, and Let Me Grow Lovely, by Richard Hageman, are two songs for high voice, issued separately. The first, with words by Adelaide Love, is a short, touching lyric about one who adjures the lover, "If you should go before me, Walk slowly down the way of death. . . . And pause to hear if someone calls your name." Range is D flat to G flat. Let Me Grow Lovely, with text by Karle Wilson Baker, which tells engagingly of the singer's wish to grow lovely while growing old. Range, G to A. Carl Fischer, Inc. Each, 60c.

Viola and Piano: Variations on an Original Theme, by Ernest Walker. A flowing and orthodox, romantic-style score in which the viola is given effective passage work and the theme is developed with artistry. Novello, London. H. W. Gray Co., N. Y. 5 shillings, sixpence.

Trombone and Piano: Meditation, by Frederick Jacobi. There are several moods to this brief work, the opening one, *"tranquillement,"* recurs twice, and is punctuated by more rapid and passionate outbursts, while the finale is on a *dolce* sustained note. Considerable eloquence and warm harmonic color are a feature. The work is dedicated to Davis Shuman. Southern Music Publishing Co., N. Y. 75c in U. S.

Four B. Flat Trumpets: Apollo, by Archie O. Haugland, is an animated piece of eight pages, with the four brass instruments vying in a contrapuntal style that is syncopated and urgent. The color is bright, rhythmically compelling, and it is a good number for use in advanced school or concert work. Associated Music Publishers, Inc. Score and parts, $1.25.

Mixed Voices: Lullaby, by Merry Mastroleo. For SATB a cappella, this simple and exquisite lullaby is one which may well have a prominent place in choral mixed voice literature. It has some engaging humming effects, and ends on a quiet note. Theodore Presser Co., Bryn Mawr, Pa. 15c.

Grandma Grunts, Southern Mountain Tune, arr. by Harry Robert Wilson, for SATB with piano accompaniment. The mythical Grandma Grunts is quoted as saying, "Boys can whistle, but girls must sing," for "Whistling girls and crowing hens Always come to some bad end." This doctrine is cheerfully expounded in a tune of infectious sort, in which the forbidden whistle appears along with some "la, la, las." It is part of the Choral Rhythm Series for Young People. Theodore Presser Co., Bryn Mawr, Pa. 18c.

Women's Voices: Nature's Magic, words by Mary Rolofson Gamble, music by Florence B. Price, is a secular descriptive piece about the wonderful ways of Nature, with scene painting and some opportunity for part-singing for SSA. Time, 2:10 min. Piano accompaniment. Clayton F. Summy Co. 20c.

Down Publishers' Row

Ernst Krenek's Santa Fe Timetable, a cappella work, will be sung in complete form for the first time anywhere at a concert of Evenings on the Roof, in West Hollywood Auditorium on Feb. 22, with Carlton Martin leading the Los Angeles Symphonic Chorus. . . .

Robert Casadesus' Second Sonata for Piano has been brought out by Durand in Paris. Elkan and Vogel, Philadelphia, are the American representatives. . . . Darius Milhaud has written a Concertino L'Hiver for trombone and orchestra for Davis Shuman on a commission by the Hunterdon County Art Center of Clinton, N. J. . . . A new symphonic work for five conductors and orchestra, Rural Antiphonies, by Henry Brant, written for David Broekman's "Music in the Making" series at Cooper Union, New York, is being premiered there on the evening of Dec 6. It divides the orchestra into five separate groups, playing in different parts of the hall. . . .

NEWS OF THE ORCHESTRAS

Symphony orchestras in the smaller cities of the nation have been invited to share the spotlight with the Buffalo Philharmonic during its winter Pops series. For each of eight concerts, which began Oct. 30 and continue through March 12, a different community orchestra will be featured, with the conductor of the chosen orchestra leading the concert, half of which is broadcast over WGR. The guest conductor will select the program, including, whenever possible, works having special significance for his own community and orchestra. In some concerts, soloists from the orchestra's home area will be presented, and each community orchestra so honored will be publicized through Buffalo newspapers, radio stations and the Buffalo Philharmonic's display mediums. Members of the out-of-town orchestras who can attend will be guests of the Buffalo Philharmonis for the Pops concerts.

This project, entitled "Music—USA," is sponsored jointly by the Buffalo Philharmonic Orchestra Society, of which Edward H. Kavinoky is president, and the American Symphony Orchestra League. Applications for "Music—USA" are filed through the league headquarters, P. O. Box 164, Charleston, West Va.

Frank Brieff, conductor of the New Haven Symphony, appeared as guest with the Buffalo Philharmonic on Oct. 30. Antonio Modarelli, leader of the Charleston, W. Va., Symphony, will take the podium with the same group on Nov. 20. . . .

The Rochester Civic Orchestra, conducted by Dr. Paul White, has inaugurated a new series of concerts of light classics for people who do not ordinarily attend formal concerts. The series was begun when several hundred employes of the Eastman Kodak Company plant heard a program during their noon hour. Further concerts are planned at Kodak Park and at the plant of the Bausch & Lomb Company. The project was inaugurated by Joel C. Kimball, new director of the Rochester Civic Music Association. . . .

The Minneapolis Symphony on Dec. 15 will give the world premiere of Sinfonia Minneapolitana by the young Swiss conductor, Sandor Veress, commissioned by the management of the Robin Hood Dell Concerts (Philadelphia) with the understanding that Antal Dorati would introduce it with the Minneapolis forces. This organization has engaged 13 new players for the season, including Gloria Burkhart Cooper, a former "Miss Minnesota," second violin; Emil Opava, first flute, returning after a year of illness; Herman Straka, second violin, and John Brown, bass, both back from the service; Joan Mainzer, first harpist, formerly of the Houston Symphony; Frank Bellino, Michael Denesuk and Alan Iglitzin, viola; William Hedges, second flute; Martin Beckerman, bassoon; and Vincent Stagliano, second horn. . . .

Charles Cliff's Pentatonic Overture received its world premiere from the National Symphony Orchestra of Washington, D. C., on Nov. 4 and 5, in the first of four "Golden Afternoons" under Howard Mitchell, in Lisner Auditorium on the campus of George Washington University, which were launched three years ago. Vronsky and Babin, duo-pianists, were the soloists in works by Bach and Lopatnikoff. Leopold Stokowski is guest conductor in the second event, Jan. 7. Gina Bachauer, pianist, is soloist on March 25, and the final program, April 15, presents the Howard University Choir and soloists in Beethoven's Ninth Symphony. . . .

Thomas Scherman, conductor of the Little Orchestra Society, of New York, recently began a series of Saturday afternoon "open house" sessions, to be held every two weeks through February. At these he discusses unpublished works with their composers, generally going over the music with them at the piano. The appointments must be made in advance, and the conductor means to select for possible performance scores which he feels are "suited to the needs and standards" of his organization. . . .

The San Antonio Symphony, under Victor Alessandro, opened its season on Saturday evening, Oct. 31, at the Municipal Auditorium, with Roberta Peters, "Met" Opera soprano, as soloist in the first of 15 subscription concerts. . . . David Van Vactor conducted the Knoxville Symphony Orchestra, in the opening concert of its 19th season on Nov. 3, with Rudolf Firkusny as soloist, in the Memorial Auditorium of the University of Tennessee. A novel plan for the concerts is that seats are sold in sections, and not by individual numbers, with a rule of "first come, first served" obtaining.

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4504

Franca DUVAL
AMERICAN LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nuilo 22, Milano

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Gabor CARELLI
TENOR
Metropolitan Opera Association
Opera • Concert • Radio • TV

POLDI ZEITLIN
PIANO STUDIO
108-18 Jewel Ave., Forest Hills, N. Y. BO. 3-0443
OPUS RECORDS

THE VOCAL STUDIO
PROF. MAX and STEFFI
KLEIN
344 W. 72 St., N. Y. C. 23 TR 3-5736

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N. Y. C. 19 CO. 5-0846

Josephine GUIDO
LYRIC-COLORATURA SOPRANO
OPERA — CONCERT RECORDING
Muriel Francis & Associates
116 E. 65, N. Y. C. LE 5-3200

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N. Y. 23, N. Y. TRafalgar 3-5974

CAROLINE BEESON FRY
TEACHER OF SINGING
1 Orchard Pkwy., White Plains, N. Y.: 152 W. 57 St., N. Y. C.
Cal. 5-8909

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

JUANA
Dance Portraits from Many Lands
Management:
Musical Artists
119 W. 57 St., N. Y. C. 19

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. CIrcle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

SUSANNE FREIL
SOPRANO
Oratorio - Concert - Radio - Television
Mgt.: George Leyden Colledge—Inga Wank, RKO Bldg., N. Y. C.

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

HANS J. HEINZ
EDUCATION FOR THE PROFESSIONAL SINGER
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79 St., N. Y. C. REgent 4-6324

ACCADEMIA NAZIONALE DI SANTA CECILIA

Rome

Second International Competition for Violinists "Arrigo Serato"—1954

May, 1954, in Rome

For Qualified Violinists under 30 years of age Jan. 1, 1954

1st Prize 1,000,000 lire • 2nd Prize 500,000 lire • 3rd Prize 300,000 lire

For information write: Sec't'y, Santa Cecilia Academy, 6 Via Vittoria, Roma, Italy

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art

Founded in 1886—Faculty of 135 artist teachers

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio

Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.

Also Courses in Composition and Conducting

WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. 26 Fenway, Boston, Mass.

A Complete School of MUSIC, DRAMA and DANCE

Degree, Diploma, Certificate Courses — Faculty of 60

Dormitories for Women — Catalog on request

Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CHICAGO CONSERVATORY

410 S. Michigan Blvd. NASM accredited HA. 7-0500

Cincinnati Conservatory of Music

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus. Write for Free Catalog.

ADDRESS REGISTRAR, DEPT. M.C., HIGHLAND AVE. & OAK ST., CINCINNATI 19, OHIO

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education

(B.S. in Ed. by transfer to Kent State University or Western Reserve University)

Ward Lewis, Acting Director 3411 Euclid Ave., Cleveland, O.

Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878

COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening

Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.

Catalog on request

114 EAST 85th STREET NEW YORK 28, N. Y.

Peabody Conservatory of Music

REGINALD STEWART, Director

Complete musical training in all branches for the beginner or advanced student. Composition, music, therapy, sacred music, concert career. Scholarships available. Virtuoso, B. Mus., M. Mus., Teacher's Certificate. Specializing in preparation of orchestral musicians with Music Education background. Member NASM.

REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

BALDWIN-WALLACE COLLEGE

Conservatory of Music

Cecil W. Munk, Director — Degrees: Bachelor of Music, Bachelor of Music Education

South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine

6 Week Session: July-Aug., 1954, for String Players & Pianists. Individual Lessons. Chamber Music Featured.

For booklet write Rm. 1011, 113 W. 57 St., N. Y. 19, N. Y.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa

Conservatory of Music Paul Beckhelm, Ph.D., Director

Home of the oldest May Music Festival West of the Mississippi River

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga

Founded 1904 Member N.A.S.M.

For information, write Harold J. Cadek, Director Patten Hall, 801 Oak Street, Chattanooga, Tenn.

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

Rochester, N. Y.

LOS ANGELES CONSERVATORY of MUSIC and ARTS

A non-profit, accredited institution, founded 1883

Member, Natl. Assn. Schools of Music

MORRIS HUTCHINS RUGER, DIRECTOR

845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

Manhattan School of Music

Janet D. Schenck, *Director*

BACHELOR AND MASTER OF MUSIC DEGREES

DIPLOMA AND POST-GRADUATE DIPLOMA

238 East 105th Street, N. Y. 29, N. Y.

NORTH PARK College SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean

A music school on a college campus

Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY

Of Music 77th Year

216 South 20th Street

Maria Esermen Drake, Director

Eminent faculty

Expert child training

Complete Degree Courses

Melrose Academy of Music

Renee Rochelle, Director — Accredited Teachers

Vocal, Opera, Drama, Dance, Instrumental

5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

Ariel Rubstein, Director

PORTLAND SCHOOL OF MUSIC

Catalog upon Request

Confers Degrees of B.Mus. M.Mus. Artist Diploma

931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director

932 N. Mozart 612 Fine Arts Bldg.

Chicago 22, Ill. BR. 8-2411

ROOSEVELT COLLEGE SCHOOL OF MUSIC

Bachelor and Master of Music degrees

430 S. Michigan Ave., Chicago 5, Ill.

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP

LUIGI ROSSINI — *Director*

50 Central Park W., New York 23 — TR. 7-9385

Maxine Dorelle Moves Studio

Maxine Dorelle, soprano, has moved her studio from Carnegie Hall to the Metropolitan Opera House. Laura Childers, one of her artist-pupils, recently won a full opera scholarship at Hunter College. On Nov. 4, Miss Dorelle opened her series of Dorelle Opera Cameos. Sidney Raphael, pianist, is her associate in these presentations. Currently listed are Aida, Nov. 16; Tannhaeuser, Dec. 2 and Boheme, Dec. 16. The Dorelle Concert Trio will give a program for the Brooklyn Women's Club on Dec. 13, and on Jan. 19 appears for the DAR at the Plaza Hotel.

Eastman School Fall Events

ROCHESTER, N. Y.—Dr. Howard Hanson, director of the Eastman School of Music, has been selected as the only juror in a composition contest sponsored by the Republic of Panama. Dr. Hanson is preparing a new series of recordings for Mercury.

A posthumous work by Richard Strauss, Symphonies for Wind Instruments, had its first U. S. performance in Rochester on Nov. 1 by the Eastman Symphonic Wind Ensemble under Frederick Fennell.

A new degree for professional musicians, Doctor of Musical Arts, is to be awarded by Eastman, primarily for knowledge and technique in musical practice rather than for musical scholarship. The Board of Regents of the State of New York and the Graduate School of the University of Rochester have approved, and already 28 candidates have registered.

Dr. Allen Irvine McHose, on the Eastman staff since 1929, has been appointed director of the summer session.

Mannes College Programs

The December concert calendar at the Mannes College of Music presents Roman Totenberg, violinist, and a chamber ensemble on Dec. 14 for the benefit of the college's scholarship fund; 16, a concert by the Mannes Orchestra conducted by Carl Bamberger, with John Wummer, flute, and Claire Coci, organ; 18, a violin recital by Nina Geverts with Rosalie Marshall at the piano. The last two concerts are free. On Dec. 9, Miss Coci, Mr. Wummer and the orchestra, conducted by Mr. Bamberger, will be heard in a special concert at the American Academy of Arts and Letters.

Hofheimer Pupil at Colony Club

Grace Hofheimer's artist-student, Antoinette Giannini, will appear on The Hour of Music program at the Colony Club on Dec. 1, playing numbers by Brahms, Daquin, Couperin, Dello Joio, Harold Morris and Chopin.

PHOTO CREDITS: Front cover (James J. Kriegsmann); p. 4 (© Aime Dupont); p. 6 (Danish Radio); p. 7 (Sling, Buenos Aires); p. 8 (Sedge Le Blang); p. 9 (Harris & Ewing); p. 11 (Fayer, Vienna); p. 19 (Cleveland and Maier, courtesy Trinity Parish); p. 16 (Wally Zurlinden); p. 18 (Sedge Le Blang); p. 25 (Paul Cordes).

Royal Conservatory of Music

TORONTO.—Dr. Edward Johnson again presents a series of concerts for students and friends of the Royal Conservatory of Music of Toronto. On Oct. 8, Max Orobio de Castro, cellist, was heard, with Lloyd Powell at the piano; Oct. 15, Shvarana, Indian Temple dancer, appeared; Nov. 5, Suzanne Bloch, lutenist; on Jan. 26, Gold and Fizdale, two-pano team, are scheduled; March 25, a string orchestra conducted by Ernesto Barbini.

Operas for this year's festival are Rigoletto and Menotti's The Consul, with Nicholas Goldschmidt conducting; Boheme and Wolf-Ferrari's School for Fathers, with Mr. Barbini at the baton. The company performed Menotti's Old Maid and the Thief and Pergolesi's Serva Padrona in Oakville and Peterborough. Plans are being made for a western tour of these two operas in late April of this season.

Boyd Neel, dean, after his first two months in Toronto, returns to Europe to conduct a concert in Westminster Abbey in aid of the Restoration fund. He will also conduct the Dutch Radio Orchestra, the City of Birmingham Orchestra, and record with the Boyd Neel Orchestra.

Faculty appointments to the conservatory include Pierre Souvairan, Swiss pianist; Albert Pratz, violinist, just returned from New York where he was a member of the NBC Symphony; Nicholas Fiore, first flutist of the Toronto Symphony; Douglas Bodle, pianist and organist; and George Brough and Mario Bernardi to the opera school.

SCHOOL NOTES

The Riverdale Orchestra has been re-established under the direction of Arthur Christmann at the Riverdale (N. Y.) School of Music. . . . A violin believed to have been made by Jacobus Steiner was recovered by the Connecticut police two years after it disappeared from Bennington College. The instrument was the property of Priscilla Johnson, of Steamboat Spring, Colo., a former sophomore at the school. . . . The Juilliard String Quartet opened a cycle of Beethoven Quartets at the New School for Social Research.

MADELEINE D'AURIAC, for twelve years a leading soprano of concert and opera on the European stage, and for more than seven years a specialist in the teaching of languages in America, has recently established her studio in Carnegie Hall where she will give instruction in all branches of French and Italian. Mme. d'Auriac has introduced a new, intensive method of dictional training for American artists to sing well in the romance languages.

MU PHI EPSILON WINNERS . . . Among awards bestowed by Mu Phi Epsilon during its Birthday Week this month were the 1953 Mu Phi Epsilon Scholarship presented to Joanne Wilson (left) as outstanding senior of the year and a $100 scholarship toward next year's fees at the National Music Camp, given to Ruth Dahlstrom, 14. Miss Wilson is now doing graduate work at the University of Michigan, and is a pianist, cellist and vocal soloist. Miss Dahlstrom is one of this season's Youth Concert soloists with the New York Philharmonic. Among other award winners, Joan Templar received first prize in the Musicological Research Contest, and Epsilon Mu chapter, Salt Lake City received the annual Marie Morrisey Keith Chapter Award of $100 for the most improvement in scholarship average over the previous year. Between sixteen and seventeen thousand members of the sorority made pilgrimages to 16 cities from coast to coast to Golden Anniversary District Conferences, honoring the founders, Dr. Winthrop S. Sterling and Elizabeth Mathias.

Juilliard School to Give Festival of British Music

The Juilliard School of Music will give a Festival of British Music, consisting of five concerts, during the first two weeks of December. The thirty works will range from Tudor Masses to contemporary music, including an opera of the Restoration period, an early 17th century masque, and the first hearing in America of two modern orchestral scores. Appearing will be the Juilliard Orchestra under Jean Morel, the Juilliard Opera Theatre directed by Frederic Cohen (also producer of the festival), the Juilliard String Quartet, and the School's Dance Department, as well as guest artists to be announced. Other conductors include Frederick Prausnitz and Frederic Waldman. Concerts will be heard on WNYC.

Prizes to Heinz Artist-Pupils

Prizes in three recent competitions have been bestowed on three artist-pupils of the Hans Heinz studios. Madeleine Chambers, a winner at the Lausanne Festival in Switzerland, also is this year's winner of the Marian Anderson award in New York. Tony Donadio, tenor, won on the Arthur Godfrey show, and Herbert Issmann, baritone, at the Music Education League Contest.

Also, Richard Cassily sang Pinkerton in Butterfly with the Baltimore Civic Opera, and Gladys Spector, Amelia in Masked Ball at Freiburg, Germany.

University of Southern California
SCHOOL of MUSIC
Raymond Kendall, Dean
Programs of study leading to B.M., B.A., M.M., M.A., D. Mus. & Ph. D.
3518 University Avenue, L. A. 7, Calif.

SANTA MONICA CONSERVATORY OF MUSIC
Famous Artist-Teachers — Marie Roth, Pres.
Music, Drama, Painting, Children and Junior Dept. — DORMITORY ACCOMMODATIONS
815—14th St., Santa Monica, Cal. — 845 Via De La Paz, Pacific Palisades, Cal. EX.5-4480

CONTESTS AND AWARDS

NFMC Steinway Scholarship

The National Federation of Music Clubs is to award a $2,000 scholarship for advanced piano study in the 1954-5 season with a teacher to be selected by the Federation and for a "pianist of concert calibre" who will be chosen through nationwide auditions. This contest, known as the Steinway Centennial Award, is being offered in commemoration of the hundred-year celebration of the piano firm. In addition to the scholarship, there will be two other awards—a guaranteed appearance at the 28th Biennial Convention of the NFMC in Miami, Fla., in April, 1955, and an audition with the National Concert and Artists Corporation, "with the probability of a managerial contract for the season of 1954-5 if the calibre of talent warrants it."

Nationwide auditions will be conducted in March and April, 1954, by the same personnel which carries on the Biennial Young Artists Auditions, with Ruth M. Ferry, of New Haven, Conn., as national chairman for the Steinway Centennial Award. State hearings are scheduled between Feb. 15 and March 8, and District Auditions between March 15 and 25. Recordings will be made of the performances of all District winners, and these will be judged in New York by noted artists and teachers during April. The competition is open to pianists who are native or naturalized U. S. or Canadian citizens, and are between 18 and 28 years of age on March 15, 1954. Repertoire requirements have been formulated for the hearings by Rudolph Ganz, noted pianist and conductor, president of the Chicago Musical College.

Americans Win Geneva Awards

GENEVA, SWITZERLAND.—Americans who won awards in the annual Geneva International Contests include James Loomis, from Ohio, who took the second prize in male voice (no first one given); Monte Hill Davis, of Nacogdoche, medal in piano for women; Martha Pender, of Abilene, O., medal in the women's voice tests; Helen Laird, of Harrisburg, Pa., diploma in the same division; Keith Engen, of Minnesota, diploma in the male voice division; and Jack Guerry, of Arlington, Va., medal in the section for male pianists. Two Canadians honored were Belva Boroditsky, from Winnipeg, second prize in women's voice, and Emilio Iacurta, of Montreal, medal in clarinet playing.

As usual, the top winners in various divisions were soloists in a concert at Victoria Hall, under Samuel Baud-Bovy's direction, those appearing being Miss Boroditsky, Mr. Loomis, Ingrid Haebler of Vienna (second prize in piano for women), Orietta Moscucci of Rome and Consuelo Rubio of Madrid (both winning first prizes in women's voice), Ottomar Borwitzy of Hamburg (second prize in cello), Norbert Bourdon of France (first prize in clarinet), Jacques Klein of Brazil (first prize in piano for men), and André Rabot of Paris (first prize in bassoon). A second prize in string quartets was accorded to the Giovane Quartetto from Milan.

CHRISTMAS gifts are always a delight to give and receive, for no other holiday better matches the fine feeling of inner warmth that seems to pervade young and old alike. . . . An ideal remembrance for your friends who love music, one that will be cherished for its many hours of enjoyable reading, is a year's subscription to the MUSICAL COURIER, 119 W. 57th St., New York 19, N. Y. The cost is only $3.00 in the U. S. Canada, $4.00, Foreign, $4.50.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. New York Philharmonic-Symphony, CH, A; Helsinki University Chorus, CH, E; Harold S. Cone, pianist, TH, A; Concert Society of N. Y. (Irmgard Seefried, soprano), TH, 5:30 p.m.; Leonard Eisner, pianist, TH, E; Ethel Tucker, Gospel singing, CRH, A; Mikulas Grosz, violinist, CRH, E; Manhattan Opera Guild, CFCH, 5:30 p.m.; Francis Torre, voice recital, CFCH, E.

Nov. 17. New York Youth Concerts Association, CH, A; Philadelphia Orchestra, CH, E; Alfred and Herbert Teltschik, duo-pianists, TH, E; Winifred Cecil and Gibner King, "Joy in Singing" song clinic, CFCH, 5:30 p.m.

Nov. 18. Ilona Kabos, pianist, TH, E.

Nov. 19. New York Philharmonic-Symphony, CH, E; Maurice Wilk, violinist, TH, E; Claudia Lyon, music for recorder and virginals, CRH, E.

Nov. 20. New York Philharmonic-Symphony, CH, A; Ray Lev, pianist, CH, E; Grand Opera Guild, CFCH, E.

Nov. 21. New York Philharmonic-Symphony Young People's Concert, TH, A; NAACC, TH, 5:30 p.m.; Society of Classic Guitar, CFCH, E; May Etts, pianist, Carl Fischer Sky Room, E.

Nov. 22. New York Philharmonic-Symphony, CH, A; Masonic Symphony Orchestra, CH, E; Benno and Sylvia Rabinof, violinist and pianist, TH, A; Concert Society of N. Y. (Loewenguth Quartet and Vronsky and Babin), TH, 5:30 p.m.; Benno and Sylvia Rabinof, violinist and pianist, TH, E; Emma Endres Kountz, pianist, CRH, 5:30 p.m.; Norman Abelson, baritone, CRH, E; Samuel Bilsworth, pianist, CFCH, 5:30 p.m.; Marian Weinreich, soprano, and George Roberts, tenor, Carl Fischer Sky Room, A.

Nov. 23. Nikita Magaloff, pianist, TH, E.

Nov. 24. St. Paul's Cathedral Choir, CH, E; New Music Quartet, TH, E; Winifred Cecil and Gibner King, "Joy in Singing," CFCH, E.

Nov. 25. Leonard Hungerford, pianist, TH, E.

Nov. 26. New York Philharmonic-Symphony, CH, E; Oliver J. Dragon, baritone, TH, E.

Nov. 27. New York Philharmonic-Symphony, CH, A; Anna Russell, concert comedienne, CH, E; Tung Kwong-Kwong, TH, E; Jean Ludman, mezzo-sporano, CRH, E.

Nov. 28. New York Philharmonic-Symphony Children's Concert, CH, M; Grace Castagnetta, pianist, TH, A; Fanny Viksne, soprano, CRH, E; Foy Troik, pianist, CRCH, E.

Nov. 29. New York Philharmonic-Symphony, CH, A; Roland Hayes, tenor, CH, E; Marisa Regules, pianist, TH, A; Concert Society of N. Y. (Saidenberg Little Symphony and Mieczyslaw Horszowski, pianist), TH, 5:30 p.m.; Irving Becker, violinist, TH, E; New York Flute Club, CFCH, 5:30 p.m.; Naomi R. Phipps, pianist, CFCH, E.

Nov. 30. Yehudi Menuhin, violinist, CH, E; Little Orchestra Society, TH, E.

Contest Notes

A $100 prize for the most original music to a hymn of four stanzas is offered by the YMCA to commemorate its 100th year in Cleveland. A copy of the hymn, written by a nationally known author, may be secured by writing to W. H. Thomasson, care of Cleveland YMCA, 2200 Prospect Ave., Cleveland 15, Ohio. All entries must be in Mr. Thomasson's hands by midnight on Jan. 7, 1954. It is planned to have the winning work performed by a choir and orchestra at a centenary celebration in Cleveland's Public Hall. . . .

Enrico Leide, conductor of the Old Timers' Orchestra of New York, has announced an award of $500 for an original work for full orchestra in any form (suite, symphonic poem, sketch or other symphonic score) to an American composer. The contest will close a year from now, and the award will be made by a committee of judges, to be appointed. . . .

A first anthem contest by the Choir School of the Cathedral of St. John the Divine will award a prize of $100 and publication by H. W. Gray Co. on a royalty basis for a work suitable for large or small choirs, texts conforming to the Rubric on Church Music and Canon 23 (page 2 of 1940 Hymnal), for any combination of solo voices or chorus with or without accompaniment, unpublished, and not longer than about eight octavo pages preferably. Scores must be submitted by Jan. 15, 1954, with pen name, and envelope attached containing composer's real name, addressed to F. S. Billyou, Choral School Alumni Ass'n., Cathedral Heights, New York 25. Judges will be Norman Coke-Jephcott, Channing Lefebvre, and Thomas Matthews. First performance will be at the Old Boys' Service at the Cathedral in June, 1954....

Tamiment Institute is announcing a $500 award for the best original, unpublished Quartet for Strings submitted by April 1, 1954. The winning work will be chosen by a jury of noted musicians. The premiere will be given by the Curtis String Quartet at the Third Annual Chamber Music Festival at Tamiment, Pa., next summer. For application blanks and eligibility rules, write to Tamiment Institute, 7 East 15th St., New York 3, N. Y. . . .

The Kosciuszko Foundation has opened the fifth annual competition for its Chopin Scholarships offering $1,000 awards to both a pianist and a composer. Pianists must be between the ages of 15 and 21, and composers between 17 and 30 years, as of March 1, 1954. Contests are open to "highly talented young artists, irrespective of national, race or creed, who are citizens or legal residents of the United States." Formal applications, together with contestant's plan for study, must be filed with the Kosciuszko Foundation, 15 East 65th St., New York 21, N. Y., not later than March 1 next. Auditions for pianists will be held at its headquarters for several days, beginning the first Monday in June. Each composer must submit samples of his work under an assumed name, with sealed envelope containing the real name and address of the composer.

Schweitzer Given Nobel Prize

Albert Schweitzer, noted organist and Bach specialist, was awarded the Nobel Peace Prize for 1952 recently. The award carries with it a large monetary prize.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

Nena BOLMAR
TEACHER OF SINGING
525 Fine Arts Bldg., Chicago WE. 9-4285

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ISADORE BUCHHALTER
TEACHER OF PIANO
506 Fine Arts Bldg., Chicago WE. 9-4450

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-9525

NELLI GARDINI
TEACHER OF SINGING
American Conservatory Chicago, Ill.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

L E O H E I M
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

MAURICE G. IVINS Baritone
Teacher of Voice
Northern Indiana Conservatory
ANNADAZE Piano
Coach—Accompanist
South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ESTHER **LABERGE** CHARLES
TEACHERS OF SINGING
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 64 E. Van Buren St.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

FRED TRULL
(NATS)
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 3308-R

NEW YORK

BEAUX ARTS PRODUCTIONS
MARJORIE DARE, Soprano
Consultant: Concert, Opera, Radio, Screen
545 Fifth Ave., New York 17, N. Y. VA. 6-5859

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE** —soprano
COACH — Voice, Opera, Song
Presenting "DORELLE OPERA CAMEOS"
Metropolitan Opera Studio 73, N. Y. C.—OX. 5-0745

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of
"New Theories on the Art of Singing," endorsed by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

WEINSCHENK
VOCAL STUDIO
Contacts with European Managers and Opera Houses
236 W. 70th St., N. Y. C. 23 EN. 2-0007

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony
Schwartz Concert Trio (Radio station KCOL) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

THE SINGER'S WORKSHOP
Quarterly "NEWS" . . . Counsel by Mail
Contact: RUTH GILBERT, Director
Hotel Ansonia, B'way & 73rd St., New York 23, N. Y.

Southern California Oratorio Society
Frederick Davis, Conductor
934 Westchester Pl. Los Angeles 19, Calif.

Dr. HEINZ UNGER
YORK CONCERT SOCIETY
Eaton Auditorium
Toronto

PAULINE ALFANO
CONCERT PIANIST, COMPOSER, TEACHER
Pupil of Paolo Gallico and Michael Fiveisky
PROGRAM BUILDING, HARMONY, COUNTERPOINT
Studio: Carnegie Hall, N. Y. C. 19—by Appt. Mon.-Fri. 12-4 SA. 2-3138

JOAN HOLLEY

PIANIST

"Plays 3 B's with Keyboard Poetry (Headline)—Attractive Joan Holley played at Town Hall. Miss Holley, tall and willowy, has much to commend her. She has strong fingers for the virtuoso pieces; she has poetic touch—technique; she has temperament. She phrases charmingly and sings with the abandon of romantic youth."—*N. Y. World Telegram & Sun.*

EUROPEAN CONCERT AND RADIO TOUR — MARCH-SEPTEMBER, 1953

"There was real style about her delivery."—*London Times.* "A rewarding experience."—*London Telegraph.* "A real virtuoso."—*Nieuwe Hagsche Courant.* "Remarkable interpretive ability."—*Nieuwe Rotterdamse Courant.* "Enormous technical gifts."—*Het Vaderland.*

European Premiere of 3 new pieces by Dohnanyi (Burletta; Nocturne, Cats on the Roof; Perpetuum Mobile), Wigmore Hall, London, March 30, 1953.

New York Radio Premiere of Concerto No. 2 in B minor by Dohnanyi, with the Symphony Orchestra of the National Orchestral Association.

Recordings at Radio Free Europe, Munich, of all the best-known Dohnanyi compositions for countries behind the Iron Curtain.

THIRD EUROPEAN TOUR — SEPTEMBER-OCTOBER, 1954

IN U. S. — NOVEMBER, 1954 - JUNE, 1955

Concert Management: George Leyden Colledge (GEORGE LEYDEN COLLEDGE INGA WANK) RKO Bldg., Radio City, New York
For Mid-South: Young Artists Concerts, 71 Union Ave., Memphis, Tenn.